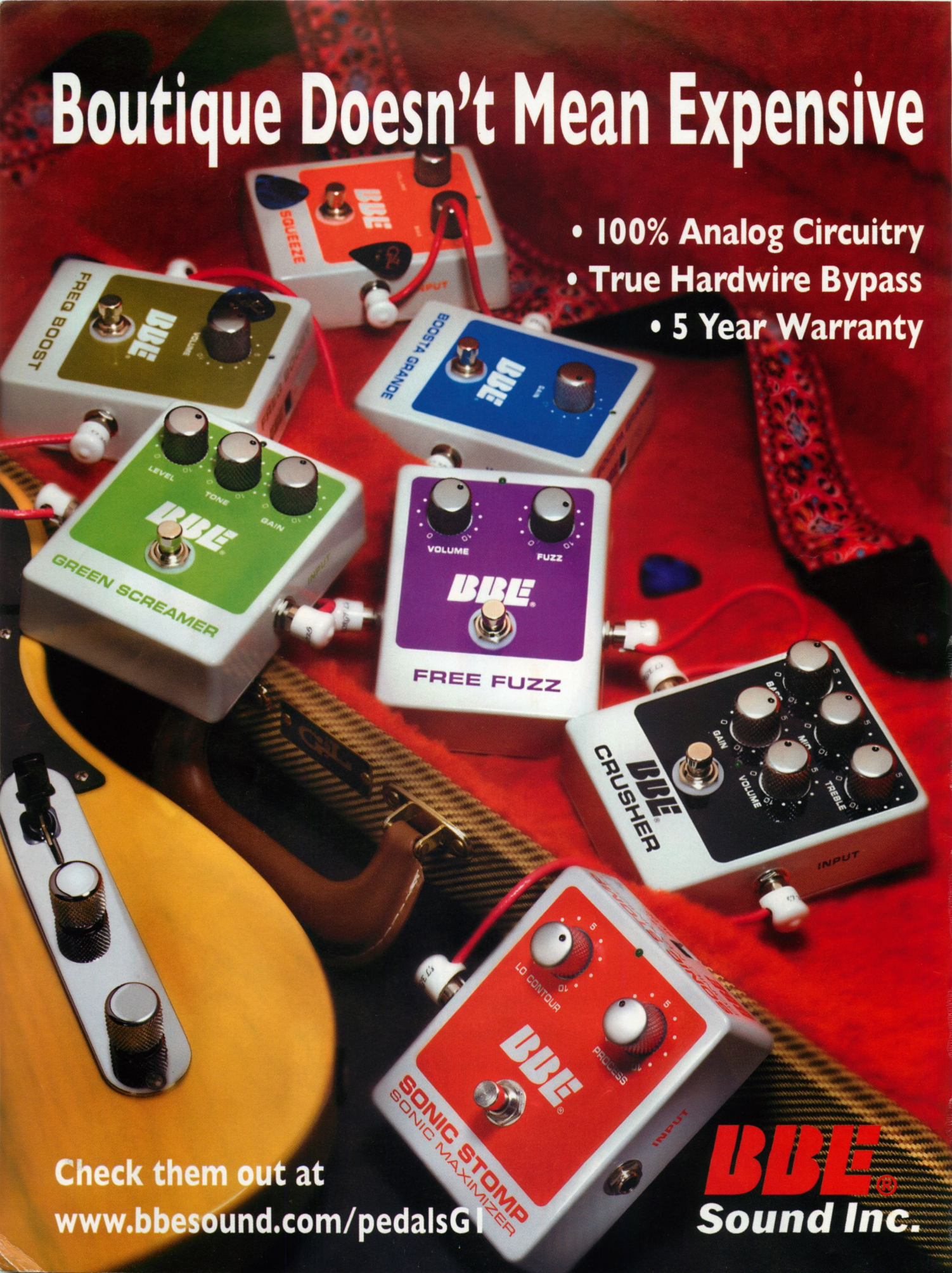

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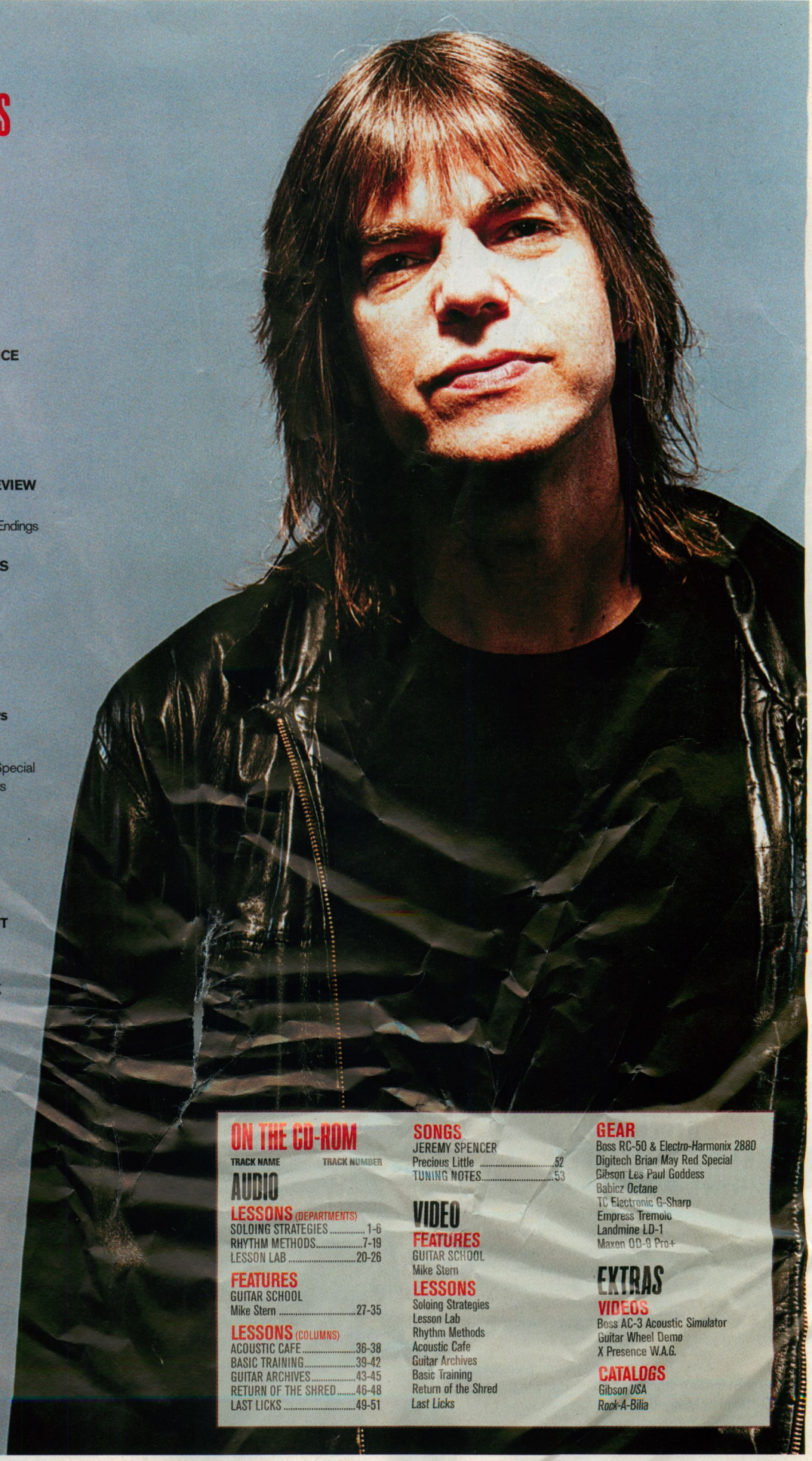
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MIKE STERN

We love jazz-rock monster Mike Stern for a bunch of reasons, including his killer combination of chops and great taste. But we've never had him play live in our studio ... until now. To take advantage of this opportunity, Executive Editor Chris O'Byrne hit Stern up for various approaches to playing over static harmony, plus ways to use chromatics, bending, and triads in your lines.

54 COVER STORY
101 GREATEST SOLOS OF ALL TIME

What makes a great solo? Is it the technical achievement? A creative twist? A blitzkrieg of innovation? Or is it simply a collection of licks that stands your hair on end and makes you say, "Holy crap!?" The truth is, we don't really know exactly what makes a great solo—we just know one when we hear it. And the solos in this feature are the 101 best that we've ever heard. Whether or not you agree with our rankings, you cannot deny their significance to guitar playing as we know it. *By Staff, with Dale Turner and Bob Gulla*

68 OTHER HEROES
ANDY SUMMERS

Developing a guitar sound recognizable to millions while playing in a superstar band would be the ultimate feather in most any player's cap. But if you read Andy Summers's new autobiography, you'll find that he came by many other accomplishments, both before and after the Police, which is why Senior Editor Mac Randall takes great pleasure in telling you the guitarist's whole story.

PLUS! Dale Turner provides a complete breakdown of Summers's greatest guitar parts in this month's "Rhythm Methods"



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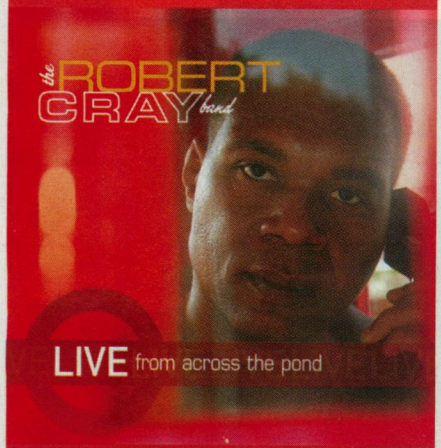
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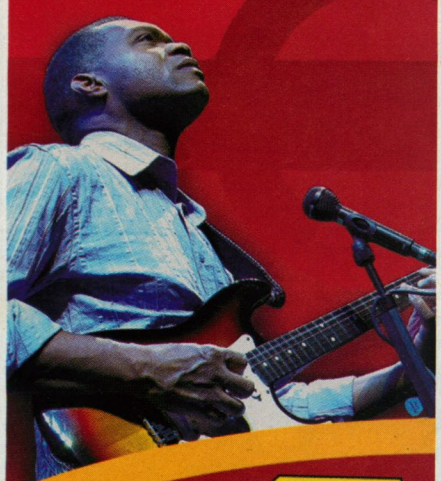
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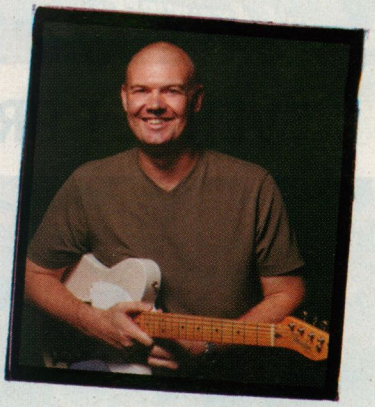


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FIRST NOTE



Greatest Solos: Editors' Picks

Putting together our list of the 101 greatest solos of all time was a blast. We culled through CDs, iTunes libraries, and even cassette tapes, listening intently to and jamming along with literally hundreds of guitar solos, and debating the merits of each and every one along the way. Whether a solo made it onto the list often came down to a simple question: Is it one of the 101 best of *all time*? Which was usually easy to answer—unless, of course, the solo was one editor's personal favorite. Indeed, putting aside personal feelings in favor of a more objective view was surprisingly difficult. So, to mend any hurt feelings (particularly mine), I decided to devote this space to a few of the fantastic solos that didn't make the official *Guitar One* list but nonetheless are tops in our hearts.

For starters, Senior Editor Mac Randall was particularly excited about Glenn Tilbrook's 16-bar solo on Squeeze's "Another Nail in My Heart," from 1980's *Argybargy*. Says Mac, "Packed with clever themes and even cleverer counterthemes, and delivered with fleet-fingered, jazzy aplomb, Tilbrook's solo exudes class from start to finish."

And then there was Music Editor Adam Perlmutter, our resident jazzbo, who threw us a curveball even Barry Zito would admire. "Back in the '80s, when I first heard the deliriously melodic guitar solo on Huey Lewis's 'If This Is It,' played by the News's Chris Hayes, I knew that I had to get a guitar," says Adam. "And to this day, I think of that very solo every time I pick one up." Who knew?

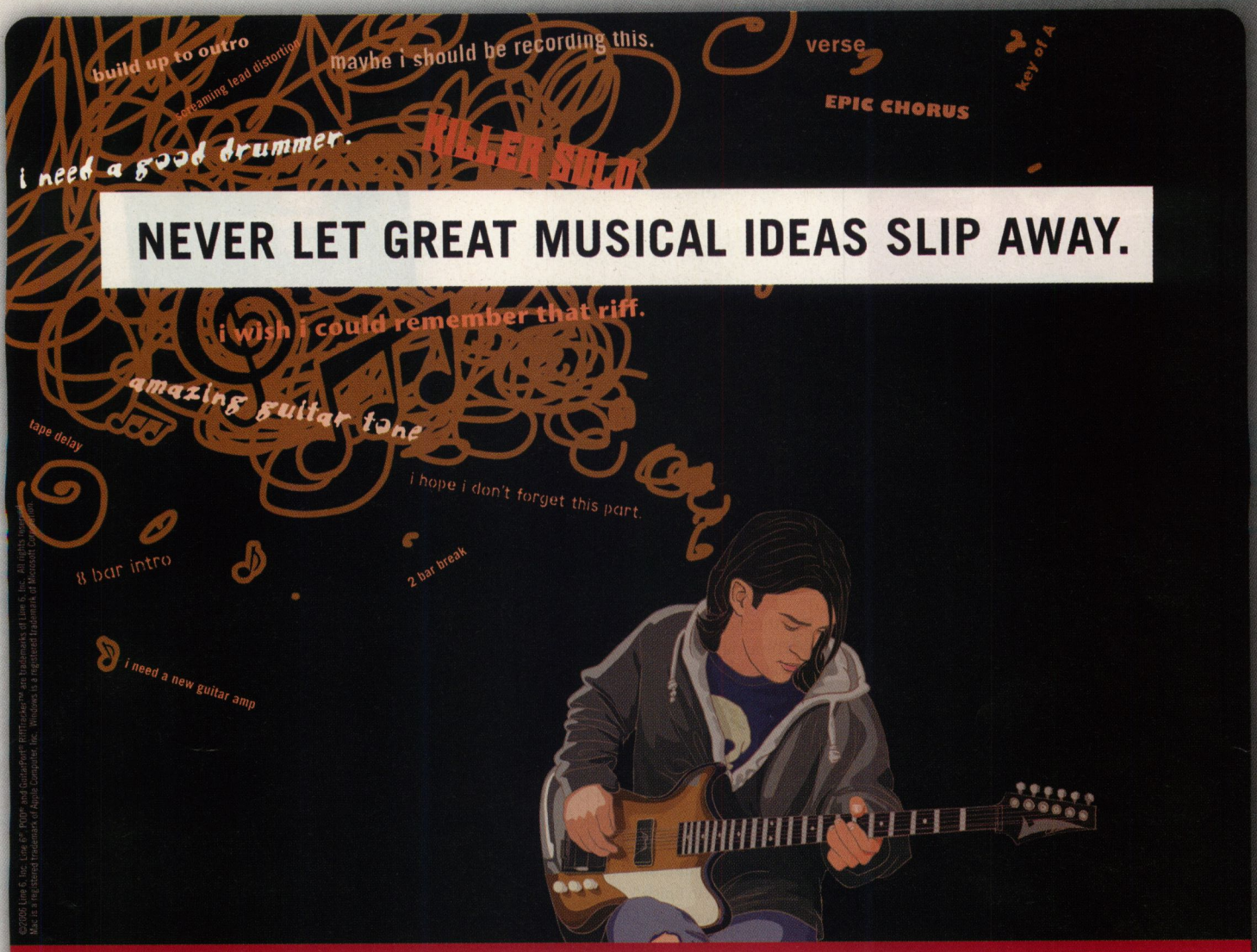
But wait, it gets better. Executive Editor Chris O'Byrne, it turns out, also has a special place in his heart for Mr. Hayes. "His solo on 'Power of Love,' which first appeared on the *Back to the Future* soundtrack, is the antithesis to Marty McFly's gymnasium wankfest in that film," says Chris. "It's concise and well articulated, but at the same time—powerful. How powerful, you ask? Well, 1.21 gigawatts, of course."

As for myself, when asked about my favorite solo, I always go back to "Easter," from Marillion's 1989 masterpiece *Season's End*. With a gift for melody and a sense of song that rivals David Gilmour and Neal Schon, guitarist Steve Rothery uses his guitar strings to tug at your heartstrings like nobody else. And just for good measure, he even sweep-picks an Em arpeggio in the solo's B section—a seriously punctuating effect.

My point in sharing these is twofold. One, if you're not familiar with any of these editors' picks, check 'em out; they showcase some fantastic guitar playing, in several styles. Two, our list of the 101 greatest solos isn't just a popularity contest; nor is it just our favorites. (If it was, Rothery and Schon would be #1 and #2, for sure!) We stand by our list, but we also invite you to share with us your *carefully considered* opinions with us at Editors@guitaronemag.com. But be forewarned: we expect you to have listened to each and every solo on our list before you write in and tell us that something else belongs in its place. At the very least, you'll get to hear some of the greatest guitar playing *ever recorded*. Hell, you might even cop a lick or two in the process. Viva la solo!

Editor in Chief

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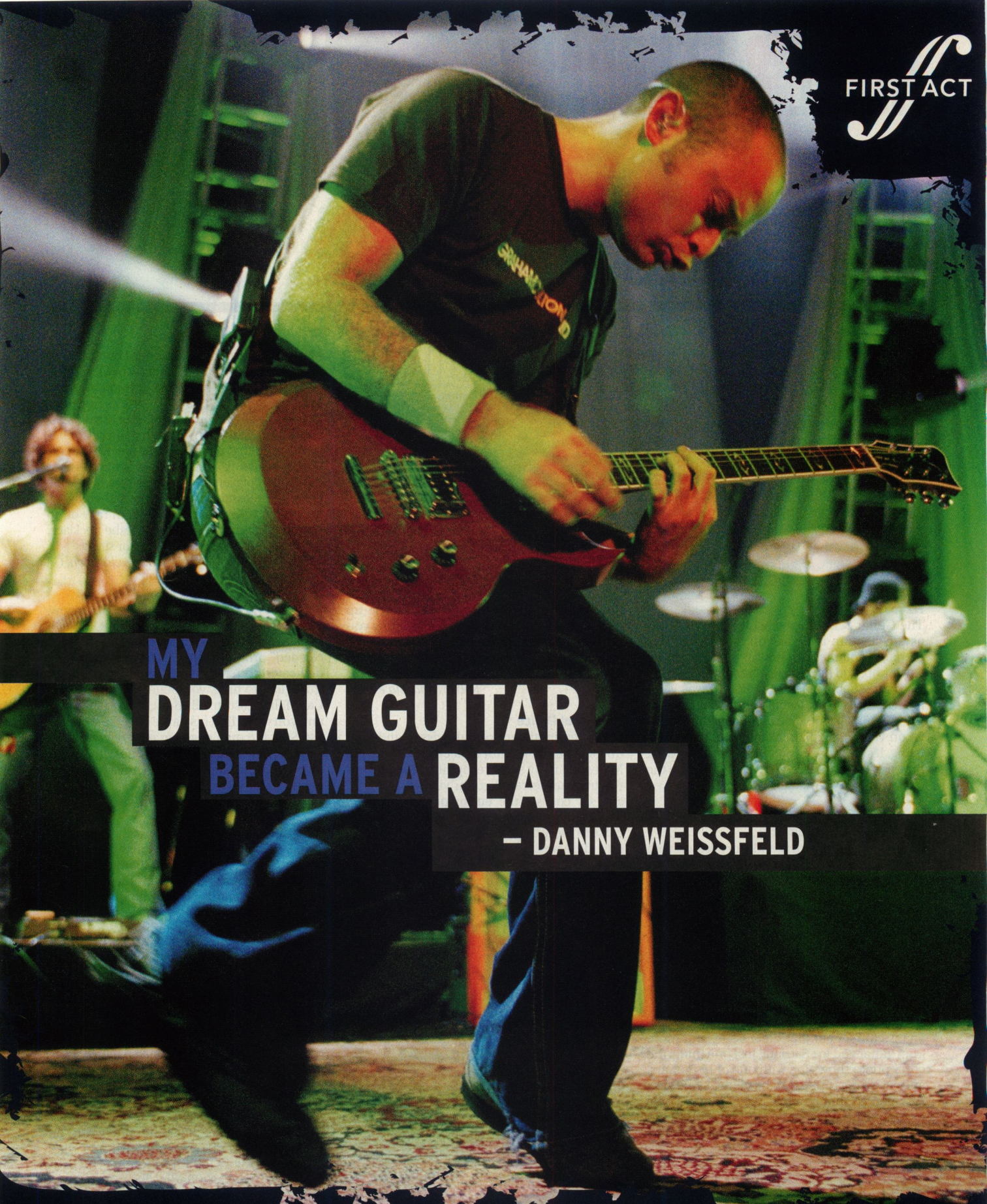
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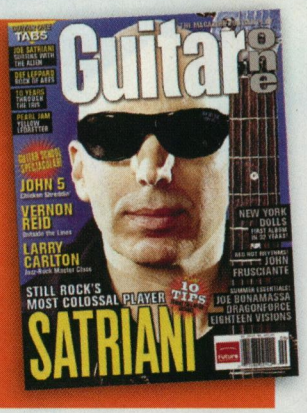
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NOISE & FEEDBACK

Your Letters Printed

There were so many outstanding letters this month, it was hard to keep this section to one page. First, there was a woman who found a hidden optical illusion on the Joe Satriani cover. Way to go–you've won a trip to *guitaronemag.com*. Then there was a born-again jam-band fan. Stay away from the ganja brownies, big guy! Oh, and a fellow whose panegyrical letter about Elliot Easton helped convince us to include him in this month's cover story. But none could top the oddly charming letter from a woman who thinks that if her kitchen only had some better acoustics, she and her husband might be able to cook up somethin' extra special. Wink, wink, nudge, nudge.



Have no gear

The Guitar School Spectacular [SEP/06] was as excellent an issue as you've ever had. Joe Satriani's openness to show us mortals how he warms up, and how to play the solo to "Surfing With the Alien" [on the CD-ROM], was valuable beyond words. I would like to suggest one thing: I think it would be beneficial for the artist on video to explain exactly what gear he's using. It's great to see Satch play, but knowing how he gets that incredible tone would be the cherry on top. *Joe Fluken, via e-mail*

Writers wanted. Must have cult of personality.

Thanks for the interview and video lesson with the master Vernon Reid (a.k.a .Hendrix 2.0). Any chance you might include him as one of your staff writers? I'd like to learn more about his voicings and soloing techniques. His fast picking is something else—I saw him live, and it seems that he twists his pick hand for the fast stuff, and returns to regular position for normal-speed lines. Keep rocking on!

Juan Silva, via e-mail

Strings are not what they appear

Thanks for yet another great issue, and more from guitar god Joe Satriani! Just one thing: the cover photo shows Joe with one of his guitars, and the strings appear to be all the same size. Was that a photographic issue, a new sonic technique from Joe, or do I just need glasses?

Nancy P., via-e-mail

Face man

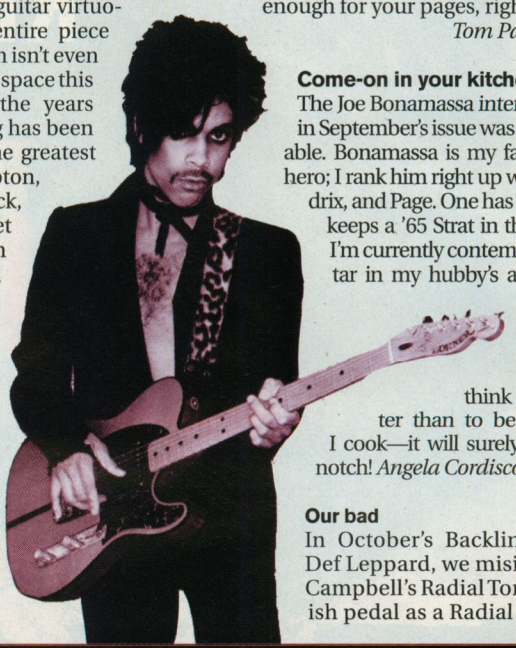
The cover of your September issue, with the ridiculously close close-up of Joe Satriani, reminded me of something I saw in your 10th-anniversary issue. In that issue's list of your top 10 biggest blunders, #4 concerned how you regretted having such a close-up of Staind's Aaron Lewis. Anyway, I know you probably just wanted to make Satch look "colossal" and all, but nobody should ever have his picture taken that close.

Rob Frisina, via e-mail

His sweet Prince

So I'm nearing the end of my July issue, and what do I see before me but a piece on His Purple Majesty. Finally, some recognition for one of the truly underrated guitar virtuosos! Of course, the entire piece was a page long, which isn't even close to the amount of space this guy deserves. Over the years Prince's guitar playing has been lauded by some of the greatest guitarists alive—Clapton, Santana, and Jeff Beck, to name a few. And yet his playing has been overlooked time and again by guitar rags. And why? He's the total package: chops, phrasing, diverse style, excellent use of effects, and so on. On behalf of fans and guitar players everywhere, when can we see a piece on Prince worthy of his majesty?

Robert Rua, via e-mail



May we recommend a three-foot bong as well

I've been a fan of Warren Haynes for a long time, and it's nice to see him gracing your cover with Mr. Anastasio [AUG/06]. I've never regarded Gov't Mule as "jam band," like Phish, the Dead, and others, although in truth I suppose they are. It's odd that people use the term "jammer" to mean a cat who's capable of actually listening to other players and feeding off them—who's not into incessant noodling but rather, living, breathing, true music! Anyway, I'm now off to buy some tie-dyed T-shirts, a Heshe necklace, Birkenstocks, and some new guitar strings.

Tony Wilson, Cedartown, GA

Not a fast Car

I've been a *G1* subscriber for five years now, and I just received the new issue [OCT/06]. Your transcription of the Cars' "Just What I Needed" prompted this thought: If you're still dedicated to featuring unsung guitar heroes from time to time, you ought to consider the Cars' Elliot Easton. I'll admit, he's no shredder, and you won't find his name on a "best chops" list. Still, the man deserves a lot of credit—he sounds damn good. Plus, anyone who has his own signature Gretsch model must be badass enough for your pages, right?

Tom Paradise, via e-mail

Come-on in your kitchen

The Joe Bonamassa interview (Blue Notes) in September's issue was thoroughly enjoyable. Bonamassa is my favorite new guitar hero; I rank him right up with Clapton, Hendrix, and Page. One has to love a man who keeps a '65 Strat in the *kitchen*. In fact, I'm currently contemplating which guitar in my hubby's arsenal to relocate to our kitchen! (I'm leaning toward one of his acoustics.) I can't think of anything better than to be serenaded while I cook—it will surely kick things up a notch! *Angela Cordisco, via e-mail*

Our bad

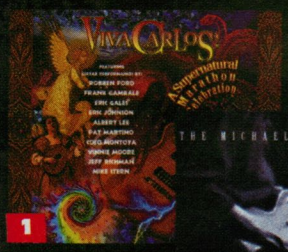
In October's Backline Blueprint on Def Leppard, we misidentified Vivian Campbell's Radial Tonebone Hot British pedal as a Radial Tone Driver.

Please send your letters to: Editors@guitaronemag.com

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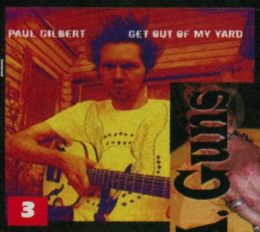
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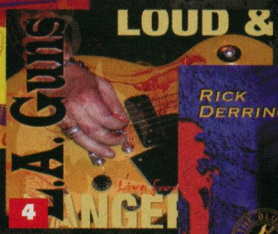
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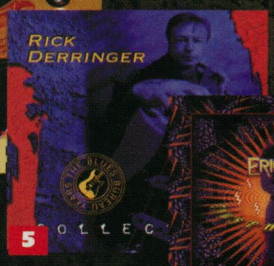
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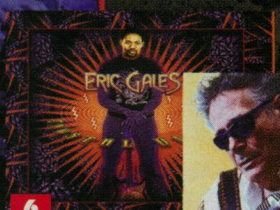
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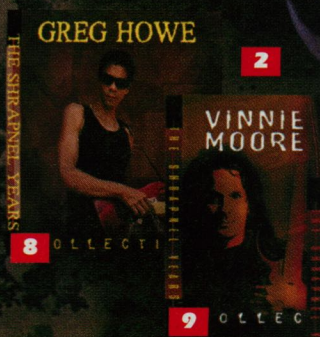
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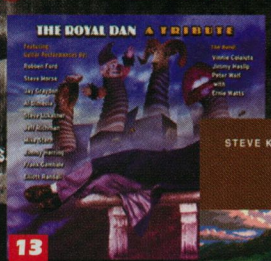


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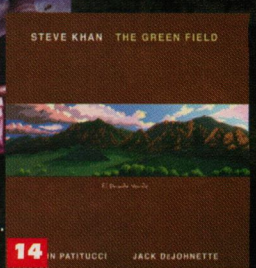
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14

1. VIVA CARLOS!
A Supernatural Marathon Celebration
TC4052

A Supernatural Marathon Celebration T C 4 052 A tribute to one of the world's most respected and prolific guitarists, "Viva Carlos." The band features legendary players, drummer Dave Weckl, bassist Abe Laboriel, keyboardist Peter Wolf, and percussionist Luis Conte and some of the worlds greatest songs and guitarists including: Robben Ford, Frank Gambale, Eric Gales, Eric Johnson, Albert Lee, Pat Martino, Coco Montoya, Vinnie Moore, Jeff Richman and Mike Stern.

2. MICHAEL LANDAU GROUP-Live
TC4051

Michael Landau is perhaps the most widely respected session guitarists of all time having worked with Miles Davis, Chaka Khan, Quincy Jones, Joni Mitchell, Rod Stewart, Seal, and a host of others. This double CD live recording captures Michael Landau's critically acclaimed guitar ability, and runs the gamut from blues to rock to jazz/fusion creating an ideal mix of tone, chops and musicality.

3. PAUL GILBERT-
Get Out Of My Yard
SH 1187

The first all-instrumental CD by guitarist Paul Gilbert, regarded internationally as one of the greatest players in the industry. Perfectly timed to meet the demands of his loyal fan base, this release will also more than satisfy the legion of young players who are just now discovering the origins of high performance shred guitar of which Paul Gilbert is one of the true innovators.

4. L.A. GUNS-Loud and Dangerous
SH1185

L.A. Guns emerged on the scene as an L.A. super group in the late 80's and struck gold with a series of albums that appealed to metal fans but were heavily steeped in the time honored tradition of hard rock and roll. Having much more in common with groups such as the Stones, AC/DC, and the New York Dolls than most bands from the metal scene,"Loud And Dangerous" is a reference to the band's notoriously raucous live concert performances from which they gained a worldwide audience. In addition to containing their hits and concert favorites, this enhanced CD includes live video performances of "Hollywood's Burning" and "It Don't Mean Nothing."

5. RICK DERRINGER-
"Collection-The Blues Bureau Years"
BB2054

Contains over 70 minutes of his greatest Blues Bureau performances and is perhaps the definitive showcase of Derringer's extraordinary guitar ability, played with an intensity and prowess that reveals both his deep blues roots and his mastery of the blues guitar. In addition to Derringer's own blues rock barnburners, he performs updated versions of some his popular tunes such as "Still Alive And Well" and "Funky Music" and an incredible cover Johnny Winter's "Meantown Blues".

6. ERIC GALES-
Crystal Vision
BB2051

As both an African-American left-handed guitarist of extraordinary ability and an expressive vocalist, it is natural for people to compare Eric to Hendrix but Eric has developed a unique hybrid blues/rock sound that also draws upon influences as diverse as Albert King and Eric Johnson. A unique amalgam of styles, Eric Gales stands head and shoulders among other guitarists in his genre. "Crystal Vision" takes the next logical step in Eric's career, further establishing him as one of the rare musical talents of his gener-ation.

7. LESLIE WEST-
Blue Me BB-2053

Leslie West returns to the Blues Bureau label with a collection of blues rock covers done in the inimitable West style. "Blue Me" contains the kind of guttural vocals and soulful bluesy guitar playing that have established Leslie as one of the greatest talents in the history of rock and roll and delivers the kind of high level performance, which West fans have come to expect.

8. GREG HOWE-
"Collection-The Shrapnel Years" SH1188

Impressively summarizes this brilliant guitarist's work over an 8 album, 15 year span. Assembled chronologically, the CD takes the listener on a musical journey through time and spotlights Howe's ever widening technical and harmonic development that has progressed to such a high standard, leaving Howe in a class all his own.

9. VINNIE MOORE-
"Collection-The Shrapnel Years" SH1183

This CD is a stunning instrumental barrage of outstanding musicianship and is rooted deeply in the progressive neo-classical style that has made Vinnie Moore's name a household name among progressive metal guitarists. "Collection" is the definitive archive of Vinnie's most outstanding songs and guitar solos.

10. TONY MACALPINE-
"Collection-The Shrapnel Years"
SH1184

This CD contains many of MacAlpine's hottest musical moments spanning his 20-year career and is comprised of aggressive rock and fusion compositions which highlight Tony's incredible technique and keen sense of melody. This collection also contains standout supporting performances by some of the greatest musicians in progressive music.

11. RICHIE KOTZEN-
"Collection-The Shrapnel Years" SH1186

Contains Kotzen's best instrumental musical moments and is comprised of aggressive rock and fusion compositions which highlight Richie's incredible technique and complex songwriting. These tracks contain standout performances by some of the greatest musicians in progressive music, including drummers Steve Smith and Gregg Bissonette, as well as bassists Stu Hamm and Jeff Berlin, among others.

12. JOHN 5-Songs For Sanity - SH1182

John 5's eclectic influences combine for a truly unique guitar oriented record that once again sets new standards in the genre, offering a fresh approach to guitar instrumental music, including incredible guest performances on two songs by legendary guitarists Steve Vai and Albert Lee, who engage in fiery solo trade offs with John on one track each

13. THE ROYAL DAN
TC4047

"The Royal Dan" features some of the greatest names in progressive jazz/fusion guitar, each paying tribute to rock/jazz legends Steely Dan, pioneers of progressive pop music. With guitar performances by Robben Ford, Steve Morse, Jay Graydon, Al Dimeola, Steve Lukather, Jeff Richman, Mike Stern, Jimmy Herring, Frank Gambale, and Elliott Randall.

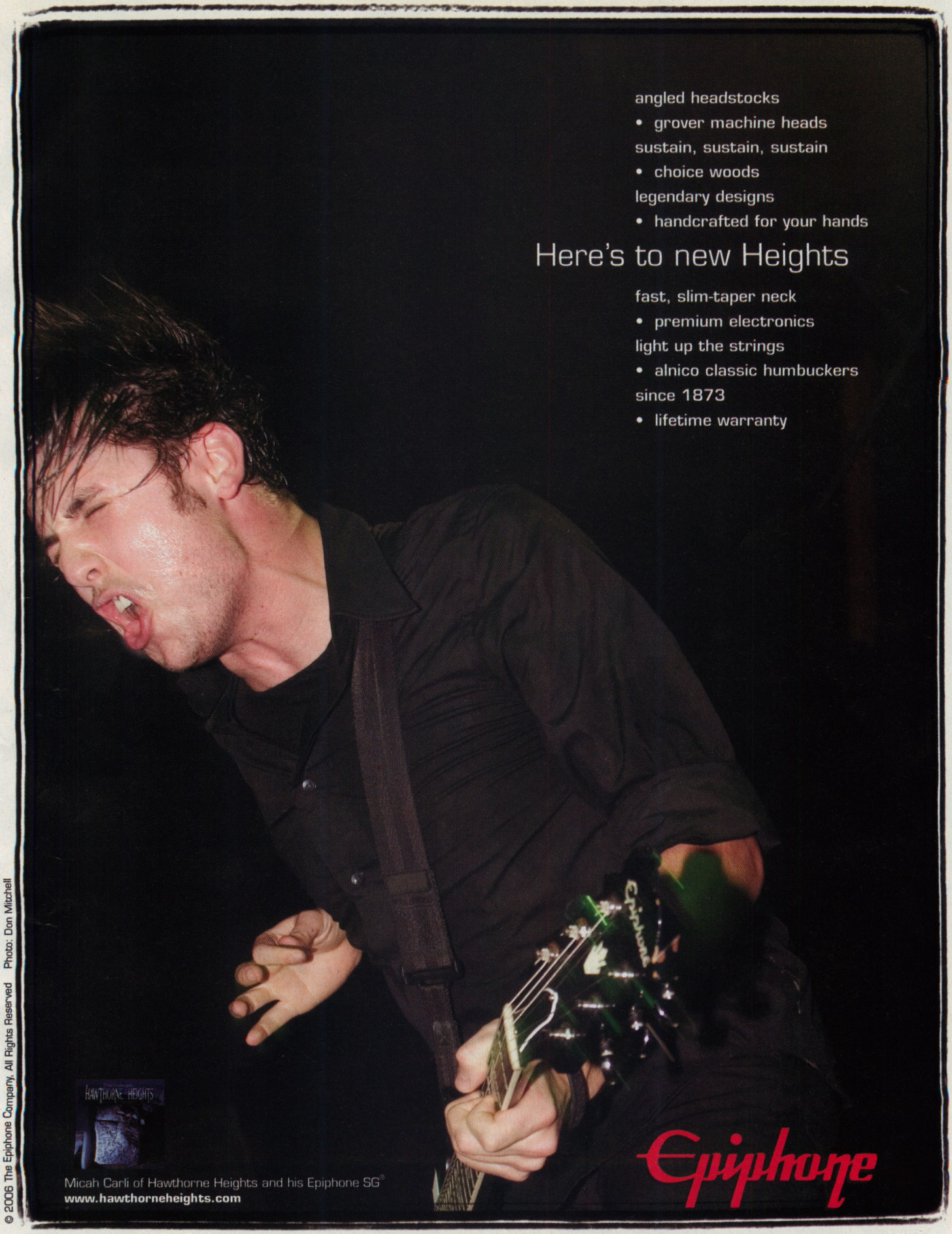
14. STEVE KHAN- The Green Field TC4044

Already heralded as "a monumental achievement in contemporary jazz," Steve Khan's "THE GREEN FIELD" is the realization of the guitarist's unique musical vision. John Patitucci, Jack DeJohnette, and Manolo Badrena return to form the core group, and the 18-minute title track may well be Khan's most important work to date.

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OPENING AXE



The Panic Channel

Dave Navarro finds a wingman to "slum" with

GEAR BOX

GUITARISTS
Dave Navarro (left), Steve Isaacs

AXES NAVARRO: PRS signature model; Fender Stratocaster; ISAACS: PRS SE Soapbar II, Fender Telecaster, Gibson Les Paul

AMPS NAVARRO: Marshall JCM 900, Vox AC30, Mesa/Boogie Dual Rectifier; ISAACS: Bogner Shiva, Divided by 13 combo, Mesa/Boogie Dual Rectifier

FX Boss Chorus, Delay, and Octaver; Dunlop Jimi Hendrix Cry Baby wah; Fulltone Deja'Vibe and Octafuzz

With his new group, the Panic Channel, Dave Navarro has for the first time (outside of his cover band) enlisted the services of a rhythm guitarist. That man, Steve Isaacs, whom Dave first noticed as the lead in a mid-'90s theatrical production of *The Who's Tommy*, got his guitar start at GIT. "I really wanted to improve my skills," says Isaacs of his school days, "but there were so many guys that kicked my ass that I decided to focus on my singing!"

The two met officially through Isaacs's girlfriend. Says Navarro, "We jammed in [Jane's Addiction drummer] Stephen Perkins's garage, and it was all very natural." Before they knew it, they had the makings of their debut album, which is titled, oddly, *ONe* (Capitol).

"As much as I love power trios," Navarro admits, "I've always wondered what it would be like to have a rhythm guitar player." Now he knows. The addition of Isaacs has freed up Navarro to do what he does best: solo like a maniac. "When I'm soloing without a rhythm guitar player, I can't take any breaks. But with Steve I can let go of the neck, take a drag off the cigarette, and go back into it—you know, take my time. I love that."

Isaacs, for his part, understands that his job in the Panic Channel is mainly to attend to dynamics. "Dave has such authority with his tone, and he takes care of the solos and sonic frosting and twiddly bits that create the song's detail," he says. "So my job is to find the place where I can support him harmonically, and complement his tone."

Isaacs has spent the better part of the last two years finding just the right tone for the job. "Dave's tone is biting and bright, but with super-deep lows, too," he says, "so there's a scoop in the middle that I need to fill." He recently encountered the perfect setup: a Bogner Shiva and a new PRS SE Soapbar II. "Dave plays a PRS, too, and I didn't want to look like a little brother," says Isaacs, "but I searched and searched, and this was the guitar that gave me just the right tone."

So far, the guitar tandem has produced results far beyond either player's expectations. "We started with such small goals," says Navarro, "that I consider it a success to be talking to this magazine right now." In fact, prior to the formation of the Panic Channel, both Navarro and Perkins, weighed down by the expectations heaped on a regrouped Jane's Addiction, had been hankering to get back to more humble roots.

"It feels really good to start at ground zero again," says Navarro. "It's all very homegrown and DIY now. It's been a long time since we were slummin' it on the road, and hanging with the fans. Don't get me wrong—we enjoy the arena gigs, where you have a lot more stage to run around on. But in the clubs you have more of a connection with your audience, and that's something you can't replace."—**BOB GULLA**

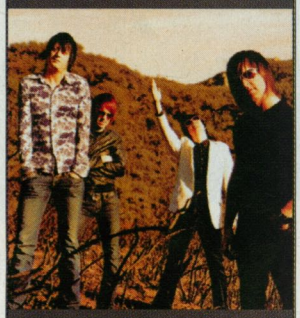
OPENING AXE

YOUR NEW FAVORITE BAND

IV Thieves

It's not often that singer-songwriters decide to turn their backing musicians into a full-fledged, equal band. But that's what Newcastle, England's Nic Armstrong did. "I always wanted to be in a band with mates," he says, "who would be good songwriters."

So after touring 2005's *The Greatest White Liar* with Oasis and Kula Shaker, Armstrong, previously a visual artist who idolized Nirvana and Chuck Berry, elevated his Thieves–fellow guitarist Glynn Wedgewood, bassist Shane Lawlor, and drummer Jonny



Aitken–into IV (as in the Roman numeral for four) Thieves. Their debut, *If We Can't Escape My Pretty* (New West), is an intriguing, assured combination of Kinks-style songcraft and Sonic Youth-like expansiveness.

The quartet recorded demos for the album in Austin, then decided to relocate there permanently. "I had a ticket back to England," remembers Armstrong (proud owner of an electric blue ESP Ron Wood Signature). "The night before, I was freaking out–do I want to go back to all that fuckin' rain? So I ripped it up."

America's been good to the Thieves; each has an Austin-ite girlfriend, and Wedgewood has a surefire method for finding good times stateside. Namely, "keep your eyes peeled for the $1.50 PBRs." —ROB KEMP



Butch Walker

Supernova producer makes his own super disc

GEAR BOX

AXES 1962 Gibson Hummingbird acoustic, assorted Gibson Firebirds

STRINGS Ernie Ball (.011–.048)

AMP Marshall Bluesbreaker combo

FX Visual Sound Route 66 American Overdrive; Electro-Harmonix Memory Man, Holy Grail Reverb, and POG (Polyphonic Octave Generator); Boss NS-2 Noise Suppressor

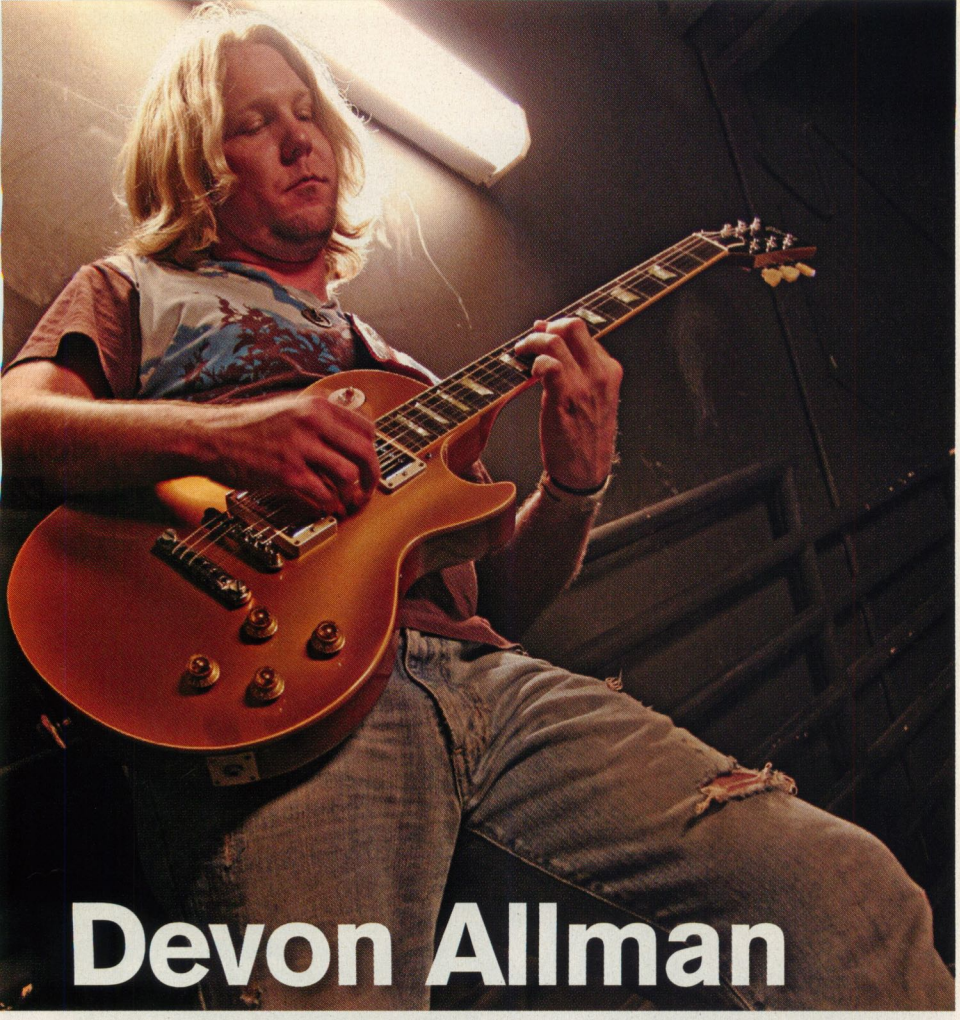
No matter how much you think you've accomplished musically in the past five years, we'll bet Butch Walker has got you beat. In addition to releasing two solo discs, the former Marvelous 3 frontman has produced and played on hit albums by Avril Lavigne and Pink, and has been commissioned to produce the debut disc by Supernova, the reality-TV supergroup featuring Tommy Lee, Jason Newsted, Gilby Clarke, and a singer to be named later.

Yet despite all this, Walker found time recently to write and produce an album of his own, *The Rise and Fall of Butch Walker and the Let's-Go-Out-Tonites!* (Epic/Red Ink)—although recording it probably took less time than it would to, say, pitch-correct a pop star's vocals. "It was Motown-style," says Walker. "We'd arrange the a song, play it through a few times, and once we'd stopped falling on our ass with it, we'd hit 'record' and that'd be the take. It was a cool way to do a record; it keeps it fresh-sounding, you know?"

Indeed, while high-octane rockers like "Hot Girls in Good Moods" and "Paid to Get Excited" recall, respectively, T. Rex and the Rolling Stones, neither sounds like an exercise in nostalgia—a fact Walker credits to 23-year-old guitarist Michael Chislett. Though Walker played all the bass and acoustic guitars on the new record (and plays electric guitar live), he let Chislett handle the electric duties on the disc. "I just wanted to bring out some new sounds and textures this time, things that weren't necessarily my style," Walker says. "I get bored very easily with my playing."

Still, with Supernova getting close to crowning a frontperson, he's been focusing mostly on his work in the studio. "I've already recorded most of the music for the Supernova album," he says. "It's a very 'TV' way to make a record, of course, but I always say that I'll try anything once. The key word being *once*." —**jonah bayer**

ALLMAN: TRAVIS MILSAP



Devon Allman

A child of rock royalty lives up to his name

GEAR BOX

AXE Gibson Custom Shop 1960 V.O.S. Les Paul

STRINGS D'Addario *Chromes* (.010– .048)

PICKS .072 Dunlop Tortex

AMP Budda Superdrive II, Budda 4×12 and 2×12 cabs

FX *Budda* BudWah, Electro-Harmonix Holy Grail reverb

It wasn't until after he'd turned 16 that Devon Allman met his famous father, Gregg; when he was very young his mother moved with him to Corpus Christi, Texas, so he could experience something other than the rock 'n' roll lifestyle. But when his father finally invited him to join the Allman Brothers Band on the road, Devon was hooked.

"That was awe-inspiring," the 31-year-old exclaims. "Connecting with my dad and being thrust into that environment—it was just great. I even got to see them make a record, *Shades of Two Worlds*. It made me hungry to start my own band."

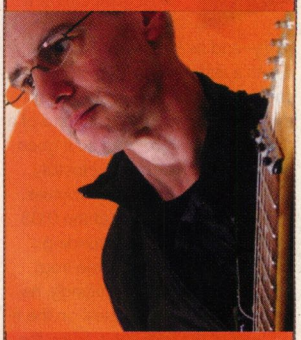
Though he's played in several bands since then, Devon has finally come into his own recently with his stomping new band, Honeytribe, and their debut record, *Torch* (Livewire). And while he may not have grown up completely in the Allman Bros. fold, the genetic implications are clear. Recalling Dickey Betts's scorching lead tone on one tune and Duane Allman's acoustic ramble on the next, Devon appears to be staking his claim for the family jewels.

"I've played shows and studio dates where I hung my head afterwards," says Allman, who also possesses his father's bear-like rasp. "I was thinking too hard about fitting in, rather than just letting go of the oars and trusting the river to take me where I needed to go. There may be some genes involved in my playing, but I've had to work and work and work, too." —KEN MICALLEF

SUPER UNKNOWN

Michael Brook

AXE Tokai Springy Sound (Strat copy) with custom Infinite Guitar system
AMP None (direct)
FX DOD compressor, Roger Linn AdrenaLinn, Tech 21 SansAmp, Boss RC-50 Loop Station, Eventide Eclipse, Line 6 Echo Pro



ESSENTIAL LISTENING *Cobalt Blue* (4AD), *RockPaperScissors* (Canadian Rational)
PLAYED/RECORDED WITH U2, David Sylvian, Robert Fripp
WEB *michaelbrookmusic.com*
WHY YOU NEED TO HEAR HIM Because his cinematic playing has graced the soundtracks of *Heat*, *An Albino Alligator*, and *An Inconvenient Truth*. And despite all the processing he uses, his music's ultimately about emotion.
CHOICE WORDS "When I was playing in rock bands in Toronto, I always used echoes—I had a tube tape delay and would stick Q-Tips in it to make the sound warble. So there's always been a sound-experimentation aspect to what I do." —MICHAEL ROSS

OPENING AXE

FRET DREAMS

A RUNNING WISH LIST FOR THE GEAR-OBSESSED

Mid-'60s Echoplex EP-2

Spotted at *tradingmusician.com*, Seattle, Washington

Created in 1963 by Bob Hunter, an electronics buff from Cleveland, Ohio, the Echoplex was an early tape-delay machine. Due to its portability and far-out effects—echo, reverb, and layering—the Echoplex became popular with guitarists, most notably Jimmy Page. While today these sounds can be easily replicated with inexpensive digital equipment, vintage Echoplexes fetch top dollar. This particular mid-'60s EP-2, from the unit's second production run, is one of the few to have a preamp tube, making it especially desirable. —ADAM PERLMUTTER



DAMAGE: $999.99

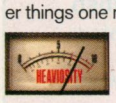
HEAVIER THINGS

Hostility

FROM Los Angeles
ALBUM *Uncompromised* (Voltaic)
WE CALL IT Thrash metal
CLEVER SONG TITLE "Blood White & Blue"



I must admit that I've got a soft spot for pinch harmonics. Give me even the most giant turd of a song—in any genre, really—and as long as you spackle it with a dozen or so "pick squeals" (per bar, that is), I'm happy. I might even listen to the next giant turd of a track on the record. And so it goes with the thrash peddlers Hostility, whose guitar player, Tony Vorrises, plays his first harmonic at the 0:03 mark of the first track (sounding much like a possessed tree frog) and doesn't let up until, fittingly, he pinches off one last squeal on the final beat of the final song. Sure, the rest of the guitar playing on the album—downtuned power chords, spastic solos consisting mainly of pull-off licks—makes me think of other things one might pinch off, but as for those harmonics, well, they had me at *WHEEEEE!*



All Shall Perish

FROM Oakland
ALBUM *The Price of Existence* (Nuclear Blast)
WE CALL IT Death/grind metal
CLEVER SONG TITLE "Better Living Through Catastrophe"

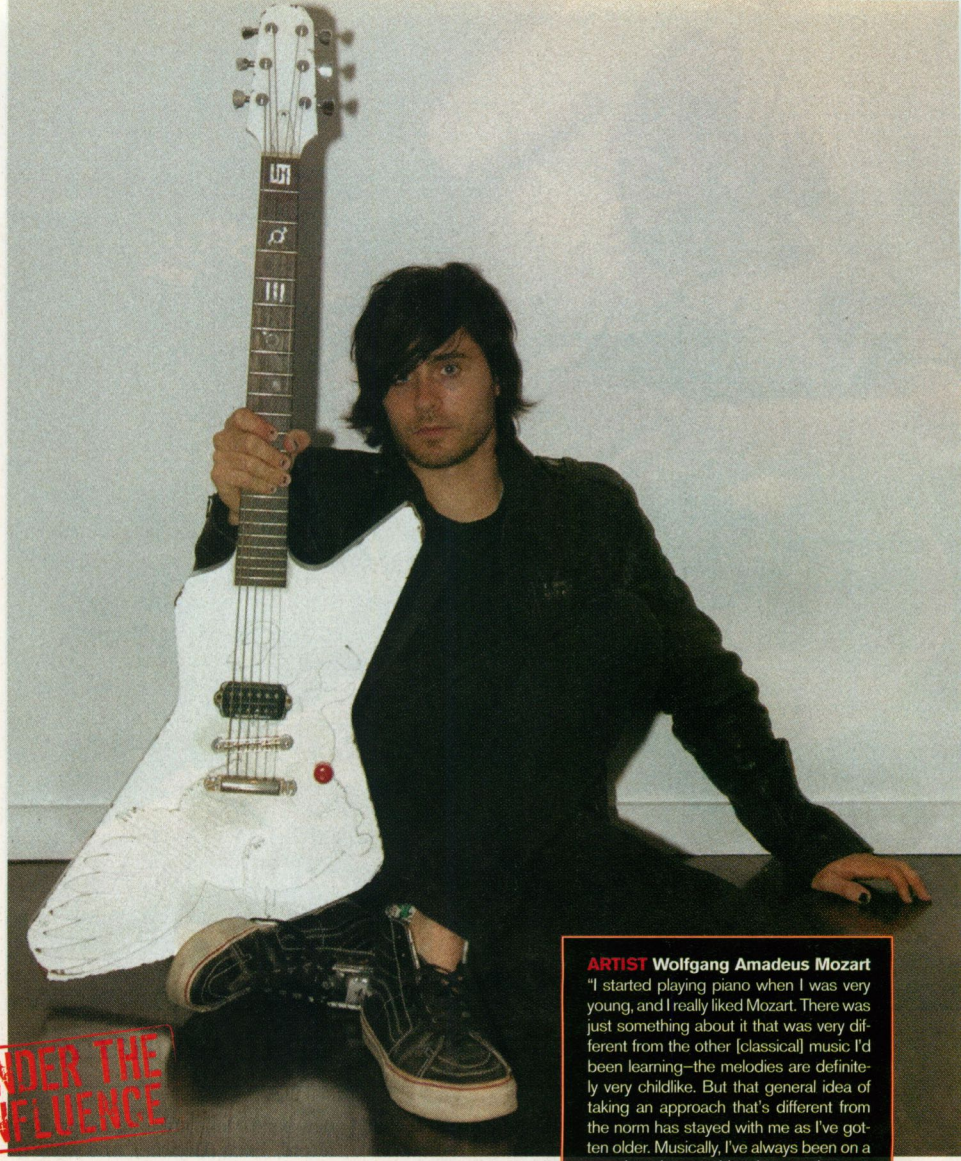


What the pinch harmonic is to Hostility's Tony Vorrises, the sweep arpeggio is to All Shall Perish's guitar tandem of Ben Orum and Chris Storey. But, then, when you play in a band whose goal is to bridge the worlds of death metal and technical grind—and then blow that bridge to kingdom frickin' come—it's in your contract that you have to play at least 25 sweep arpeggios per solo. (If you don't, you'll be replaced by some Swede who can.) Just check out the solo to the standout track "Prisoner of War," and you'll see that Orum and Storey know exactly what to do with a chord once they have its quality: find the root and make like Gambale.



—CHRIS O'BYRNE

OPENING AXE



UNDER THE INFLUENCE

Jared Leto

30 Seconds to Mars man probes classical, classic rock

Few would question Jared Leto's dedication to acting: the guy starved himself to portray a junkie in 2000's *Requiem for a Dream*, and recently piled on 67 pounds for his role as John Lennon murderer Mark David Chapman in the upcoming *Chapter 27*. But when 30 Seconds to Mars, the band he fronts alongside his brother, drummer Shannon, debuted in 2002, critics not only dismissed Leto as one more actor with a rock project; they also delighted in exposing what they saw as his main influences. "We saw our share of Tool comparisons," the once-again rail-thin singer and guitarist recalls between dates on this summer's Warped Tour, "though there are certainly worse bands to be compared to."

Today, however, thanks to their artfully dark sophomore disc, *A Beautiful Lie* (Virgin), :30TM are earning critical acclaim for their *music*. And though he's got every right to feel bitter, Leto discusses his career in rock with remarkable humility. "We've been working hard at this," he says, "whether it's been playing to 20 people or 20,000. I'm just grateful that people are finally connecting to what we have to offer." It's this decidedly non-rock-god attitude that has helped make him a rising star in a universe of collapsed ones.—AARON BURGESS

ARTIST Wolfgang Amadeus Mozart "I started playing piano when I was very young, and I really liked Mozart. There was just something about it that was very different from the other [classical] music I'd been learning—the melodies are definitely very childlike. But that general idea of taking an approach that's different from the norm has stayed with me as I've gotten older. Musically, I've always been on a search to do something that stands apart, and on its own two feet. And 30 Seconds to Mars is really just that—us together, using our own true voice."

ALBUM *Led Zeppelin II* "It's a toss-up between this one and Pink Floyd's *The Dark Side of the Moon*. I was so young when I was listening to *Led Zeppelin II*—probably fifth or sixth grade. That's a time when you're defining an important part of who you are, and I was listening to a lot of classic rock, a lot of progressive rock. But part of growing is shedding your skin—leaving behind the fingerprints of your influences, and your likes and dislikes, and starting anew, hopefully with a truer sense of who you really are. There have been a lot of influences on this band, from the Cure to U2 to Depeche Mode; you can even hear the influence of Aphex Twin on our first record. Actually, I don't listen to a lot of very heavy rock music at all anymore."

SONG "Whole Lotta Love" Led Zeppelin "There was an energy and a rhythm to 'Whole Lotta Love' that just grabbed ahold of me. It really stood out. There's a very atmospheric quality to that record [*Led Zeppelin II*], and especially that song. Obviously, we don't sound at all like Led Zeppelin. We don't want to. But having a sound that—like the one on that album—takes you to another place is really important to us."

SHANNON LETO

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KORG DTR-2000 Digital Rack Tuner

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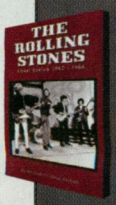
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BLUE NOTES

HOT LICKS!

BLUES

The Rolling Stones
Under Review 1962-1966 **(MVD/Sexy Intellectual)**



This 90-minute DVD shines a light on the Stones' formative years—an undeniable component of which was their passion and zeal for the blues. Includes footage of the band's 1965 *Shindig* TV appearance with Howlin' Wolf (who performs "How Many More Years"), and offers some insight into the late Brian Jones, an adventurous multi-instrumentalist who was arguably the most significant musical presence in the band's earliest incarnation.

Guitar Shorty
We the People **(Alligator)**



Sixty-seven-year-old Shorty's fat guitar tone and scorching blues-rock licks, created with a stash of G&L axes, continue to earn him new fans. They're also the perfect backdrop for these stinging lyrical takes on modern-day America, particularly "Cost of Livin'" and the title track.

OPENING AXE

Chris Smither
Leave the Light On **(Mighty Albert/Signature Sounds)**



Smither still flies under the radar of many, which is a shame; his songs are sharp enough to have been covered by the likes of Bonnie Raitt, and you won't find any dogs in his discography. *Leave the Light On* is a contemplative affair, with Smither's beautiful, intricate fingerpicking style at the sonic heart of a bag of folk- and blues-infused tunes.
—SEAN McDEVITT

JAZZ

Ted Reichman ***My Ears Are Bent*** **(Skirl Records)**



The composer/multi-instrumentalist's excellent second album has an unexpected rock 'n' roll feel and features the appealingly weird improvisations of electric guitarist Mary Halvorson. —AP

Pete McCann

Colorful new record from the New York chameleon



Pete McCann is one of the most prominent jazz guitarists on the New York scene. As a sideman, he's worked with top modern players including trumpeter Kenny Wheeler, saxophonist Kenny Garrett, and drummer Peter Erskine, doing countless gigs and appearing on more than 50 recordings.

McCann is impressively diverse—his style ranges from straight-ahead to rock to traditional Brazilian, on both electric and nylon-string guitars. His first two CDs as a leader, *Parable* (1988) and *You Remind Me Of Someone* (2000), showcased these and other influences, and his latest album, *Most Folks* (Omnitone), continues this pan-stylistic approach. Playing alongside saxophonist John O'Gallagher, bassist John Hebert, and drummer Mark Ferber, McCann explores Pat Metheny–influenced territory ("Most Folks"), modal rock ("Yes, My Friend"), and acoustic Latin ("Las Tias"). While many albums like this sound annoyingly hodge-podge, *Most Folks*'s blend of influences feels completely natural. —ADAM PERLMUTTER

Albert Cummings

Working man takes a cue from ... Britney Spears?

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STRINGS GHS .012s

FX Ibanez TS-9, Klon Centaur, Electro-Harmonix Holy Grail reverb, Vox wah, Boss delay

In a relatively short span, Albert Cummings has established himself as one of the premier blues artists of our time. His latest effort, *Working Man*—an apt title for a guy who not only works his tail off 'shedding guitar but also builds luxury homes in his "spare" time—debuted at #6 on the *Billboard* blues chart. Present are the incisive solos and sturdy vocals we've come to expect from the Williamsburg wonder, but for this, only his second Blind Pig album, Cummings swapped his guitar superhero cape for something a little more *blue*-collar.



I sense some country flavor on *Working Man.* I grew up listening to Hank Williams Jr. and Merle Haggard, but I'd never explored my country upbringing until now. I never studied country guitar—it's too twangy for me—but I wanted to show where I came from.

You blend the two styles quite well. There's an old saying: The difference between country and blues is, with one you're drinking beer, and with the other you're drinking whiskey.

This record sounds complete; it's not just a guitar showcase. I wanted a record where the guitar complemented everything, rather than in-your-face playing. I tried not to get caught up in 57 takes of a solo; instead, I just let it flow. I tried to get one-track solos, captured like a photograph.

But if you make a mistake, don't you have to re-record it? Well, we had a running joke in the studio; if a bend was slightly flat or my voice was a bit off pitch, I'd just say, "Britney Spears me!"
—MICHAEL MUELLER

Luck had nothing to do with it.



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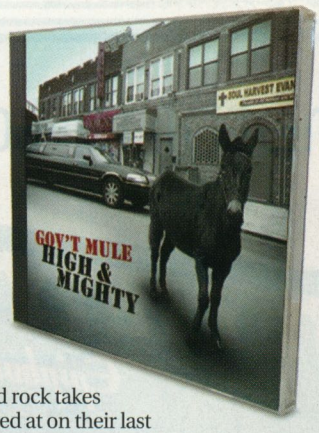
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IN OUR SYSTEMS

CDs by Bob Keelaghan



Gov't Mule
***High & Mighty* (ATO)**

For their latest effort, guitarist Warren Haynes and Gov't Mule decided to play live in the studio, in hopes of harnessing the raw energy that defines their concert performances. And thanks largely to the spontaneous interplay between Haynes and keyboardist Danny Louis, the approach works. What's more, the band's Southern hard rock takes a welcome step towards the psychedelia hinted at on their last studio release, 2004's *Déjà Voodoo*, particularly on the reggae-ish "Unring the Bell" and the modal, drony "Brighter Days." Those in search of the classic Mule sound should check out "Brand New Angel," whose lead-line exchanges between guitar and keys recall the Blackmore/Lord heyday of Deep Purple.

MOMENT OF TRUTH "Endless Parade" (4:48–7:45) The live-in-the-studio idea pays off in an extended jam, with Haynes sounding especially inspired as he squeezes out lightning-fast runs and sustained string bends.

OPENING AXE



Lamb of God
***Sacrament* (Epic)**

LOG continue to put the menace back in metal, in much the same way as their '80s ancestors did: by combining hardcore rampage with precise guitar flourishes and double-bass drumming. Axemen Mark Morton and Will Adler reinforce their rep as one of the most feared tag teams in American metal, retaining all the fire and aggression of the classic scalar approach yet none of the showboatiness. More important, the complex rhythms of their riffs easily outclass all comers. For evidence of this, witness the 6/8-against-4/4 feel of "Requiem," or the percussive yet fluid picking that marks the convoluted "Forgotten (Lost Angels)."

MOMENT OF TRUTH "Blacken the Cursed Sun" (0:12–1:35) By stacking single-note harmonies and distorted chord inversions, Morton and Adler create the sound of a giant prehistoric beast roaring from the bottom of the Grand Canyon.

The Black Keys
***Magic Potion* (Nonesuch)**

The third release from Ohio's acclaimed rock duo finds them fine-tuning their stripped-down, Mississippi-juke-joint vibe, outfitting it with muscular riffs lifted almost directly from the heavy rock of the late '60s. Guitarist Dan Auerbach grinds out overdriven blues-scale riffs and hollers his lyrics with a voice reminiscent of Bad Company's Paul Rodgers, while drummer Pat Carney gives his kit a severe beatdown throughout. Indeed, the Black Keys rely a good deal on pummeling to get their point across, yet Auerbach himself is a dab hand at dynamics; he's constantly working his guitar's volume control and easing into a subtle vibrato. Highlights include the garage-rock riot "Your Touch" and the quieter, more soulful stirrings of "You're the One."

MOMENT OF TRUTH "Just a Little Heat" (0:00–0:43) Auerbach ices a monster hard-rock riff—equal parts crunch and grace—with tremolo-bar vibrato and a bit of crafty slide guitar. Somewhere, Jimmy Page is smiling.

Tortoise
***A Lazarus Taxon* (Thrill Jockey)**

Chicago's underground supergroup of indie-rockers-turned-electronic-jazzbos made their mark by deconstructing art rock, emphasizing space and texture. Guitarist Jeff Parker uses his instrument in the minimalist jazz tradition, and his style is best heard on the first of the three CDs (there's also a DVD) in this collection of singles, outtakes, and remixes. On the uptempo number "Didjeridoo," he churns out chord voicings like a horn section, whereas on the downtempo "Wait" he matches the airiness of the vibes with single-note solos and a rich, hollowbody-born tone.

MOMENT OF TRUTH "Madison Area" (2:35–3:34) Parker's totally unexpected slide guitar break adds linear melody to an electronic take on world music—and keeps things from getting too close to "mood" or "background" territory.

DVDs by Bob Gulla

The Derek Trucks Band
***Songlines Live* (Legacy)**

Formed a dozen years ago, when its leader was barely a teen, the marvelous melting pot known as the Derek Trucks Band is a joyful, collective embrace of world-music grooves, fusion, and jazz-touched blues. Trucks is undoubtedly a diamond among players, and this gig—recorded in multi-camera format and in hi-def in Chicago earlier this year—shines a bright light on his many talents. And while his stage presence is almost painfully stoic, his group is flashy, fun, and full of intuition, which makes them a hoot to watch live.

SCENE STEALER Trucks's versatility as a player makes for some jaw-dropping musical hybrids, especially on the multicolored "Mahjoun"/"Greensleeves," an epic eye-popper that goes everywhere but where you expect it to.

Arch Enemy
***Live Apocalypse* (Century Media)**

Over the course of a decade, Arch Enemy guitar hero Michael Amott has blasted his way into the vanguard of metal riffing, and this generous two-disc package (one disc full of juicy extras) provides critical insight into his technique—a perfect balance of power and finesse. The band itself, a well-polished act led by freakish growler and metal-chick stunner Angela Gossow, ain't so bad, either.

SCENE STEALER Arch Enemy's twin-turbo mayhem centers on Amott's brilliant fretwork. A master of the tasty lead break, he refuses to ornament his ideas with excessive wanking, choosing instead, on tracks like "My Apocalypse," to focus his energy on dynamics and texture.

Pink Floyd
***Pulse* (Columbia)**

An incredible bounty of Floyd goodies appears—or, rather, *reappears*—on this reissue of the band's 1994 laser-strewn video extravaganza. In addition to a remastering of the blockbuster show at Earl's Court in London, the double-disc offering tosses in a couple of hours of extra stuff, including several videos, "screen films" (live music set to random backdrops), and a reel or two of tour footage. As expected, David Gilmour's extended solo in "Comfortably Numb" is nothing short of miraculous.

SCENE STEALER At Floyd's induction into the Rock and Roll Hall of Fame, Gilmour, accompanied by Billy Corgan, performed an acoustic version of the rich ballad "Wish You Were Here." Watch and learn.



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OPENING AXE

TAB & TUTORIAL

DVDs

Chris Duarte, a blazing Strat man in the tradition of fellow Texans Stevie Ray Vaughan and Eric Johnson, has just released the instructional video ***Axploration*** **(Hal Leonard)**, in which he sheds light on practice routines; working with scales; adding color, as well as tension and release, to your solos; playing chords as both a rhythmic and a melodic device; and getting the most out of your gear. The inveterate live performer—he played with several popular Texas bands before forming his own in 1994—also offers tips on jamming and gigging.

BOOKS

This month's issue features a list of what we feel are the best 101 rock solos ever recorded—any of which would make a great study in crafting the perfect lead. For further study, though, you may want to check out ***Chord-Tone Soloing***, from **Musician's Institute** and Hal Leonard. Author Barrett Tagliarino covers the basics—major scales, intervals, diatonic harmony—and then gets into targeting specific tones, beginning with the 3rd and 7th. If you choose your targets wisely, this approach can be the antidote to noodling, wanking, and the lesser-known yet equally ignominious "blowin' arps."

Of course, if you want to solo like a champ, you're going to need some licks. Boasting 60-plus soloing ideas, ***Rock Licks for Guitar*** (HL) serves not only as a lick dictionary but as a primer on pentatonic patterns, string-bending, vibrato, hammer-ons, and pull-offs. Hammer away.

SONG BOOKS

Hal Leonard
James Blunt *Back to Bedlam*
Eric Clapton *Back Home*
Cherry Lane
Steve Morse & Dixie Dregs *Best of*

—CHRIS O'BYRNE

SET LIST

TOP 10 GREATEST ROCK 'N' ROLL SONG ENDINGS

Well, bub, no matter how good the song is, it eventually has to end. The question, then, is: How's it going to end? A studio fade giving the illusion of a sing-along chorus going on forever in some imaginary world populated by elves? A repeated turnaround? An abrupt, punk-rock-style halt? An unsuspected, off-key chord? It's possible, of course, that the end could wind up being a transcendent moment in itself. Such is the case with the 10 gems below.

10 "Frankenstein" Edgar Winter

It's not so much the virtuosity of the synchronized synth and guitar arpeggios that got this one on the list but, rather, the fact that it lends itself well to puns about monsters and rock 'n' roll. (We won't bother getting started.) It then dawns on us how language and wordplay makes us human. Mighty profound for an instrumental.

9 "Roll With the Changes" REO Speedwagon

The chorus is repeated so many times toward the end of the song that it becomes a mantra of sorts, meant to hammer home the Zen philosophy expressed in the title of this stadium anthem by an immensely popular band from the '80s. Thankfully, Gary Richrath's string-bending and tremolo picking bring the listener back from the arena-rock astral plane into the real world.

8 "Let's Go Crazy" Prince

The Purp goes crazy as this ultimate party tune winds down, showing off his wah-wah-laced Hendrixisms. Judging by the ecstatic state of his solo, he doesn't want the party to die. But the realization finally hits home that the party must end. Then what? The giant comedown known as *Under the Cherry Moon*.

7 "21st Century Schizoid Man" King Crimson

The end homes in on the most addictive part of the main riff—Robert Fripp's chromatic power-chord progression—and accelerates until it becomes a blur of tones: symbolic, perhaps, of human addiction patterns, obsessive behavior, and mental illness. I mean, can you down a whole bag of potato chips once it's open? That's what this riff is like. Do the research.

6 "Shy Boy" David Lee Roth

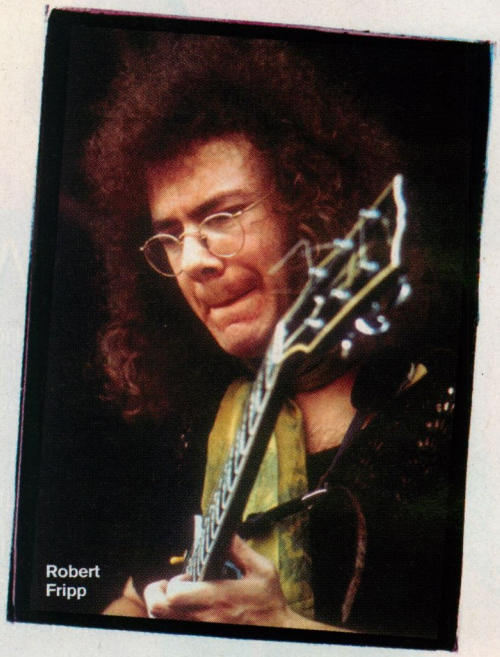
Vai, Sheehan. Sheehan, Vai. When David Lee Roth combined the talents of these two stringmen, he unleashed the shred equivalent of a nuclear fission reaction. The furious four-handed tapping makes one realize the importance of science to our daily lives.

5 "Paradise City" Guns N' Roses

Rarely has an ending been so uncanny. Axl F. Rose's repeated pleas for someone to take him home express a young man's basic yearning for stability and warmth. Slash just wants to play faster and faster. This conflict foreshadows what would, for the band, grow into an appetite for self-destruction.

4 "Metal Head" Blotto

This obscure group, in a parody of '80s heavy metal, takes the ever-loving piss out of the drawn-out rock 'n' roll ending by practically turning it into its own movement. Obviously, they espouse the philosophy that life is a joke. Blue Oyster Cult's Buck Dharma vouches for Blotto, though, by playing lead guitar on the track.


Robert Fripp

3 "Hot For Teacher" Van Halen

Eddie uses his space-age finger slides and tremolo picking to sound like a laser weapon battle from a late-'70s sci-fi flick, while brother Alex runs in place on his double bass pedals and David Lee Roth howls till his heart's content. You don't have to be Freud to figure out what pubescent fantasy an ending of this magnitude symbolizes. Orgasm. Oh, my *gawd*.

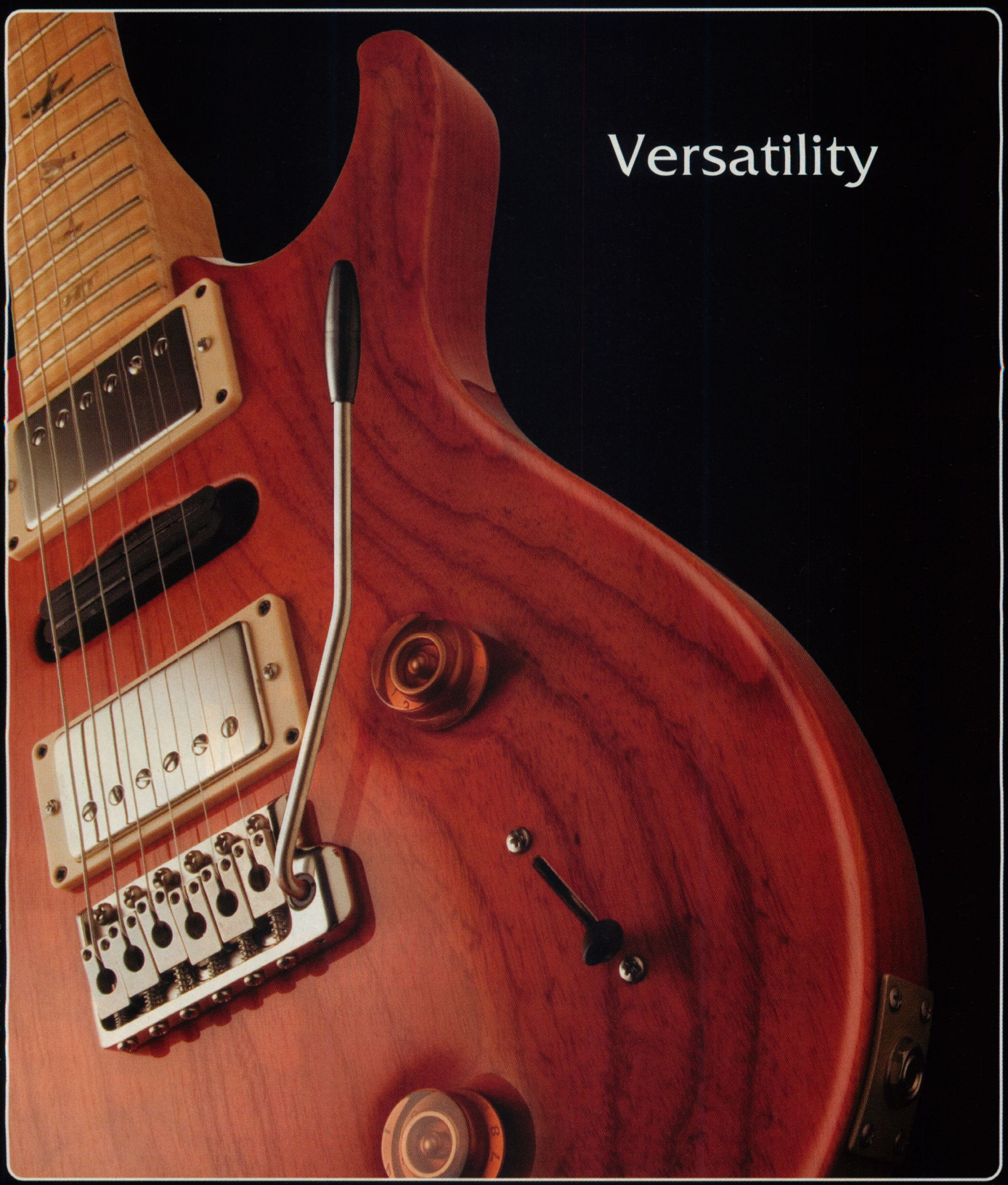
2 "Highway to Hell" AC/DC

Whether or not this song is truly about Hell doesn't matter. The way the Young brothers wind it out—furiously strumming their chords, whittling away at the pentatonic scale, and battering up against Bon Scott's wails—evokes a descent into an underworld of Wagnerian proportions.

1 "Won't Get Fooled Again" The Who

The tension of the synth interlude and the subsequent release—by way of Pete Townshend's gargantuan power chords and Roger Daltrey's vocal-chord-shredding scream—at the time encapsulated what we now refer to as "going postal." —BOB KEELAGHAN

MICCHAAEL PUTLAND/RETNA

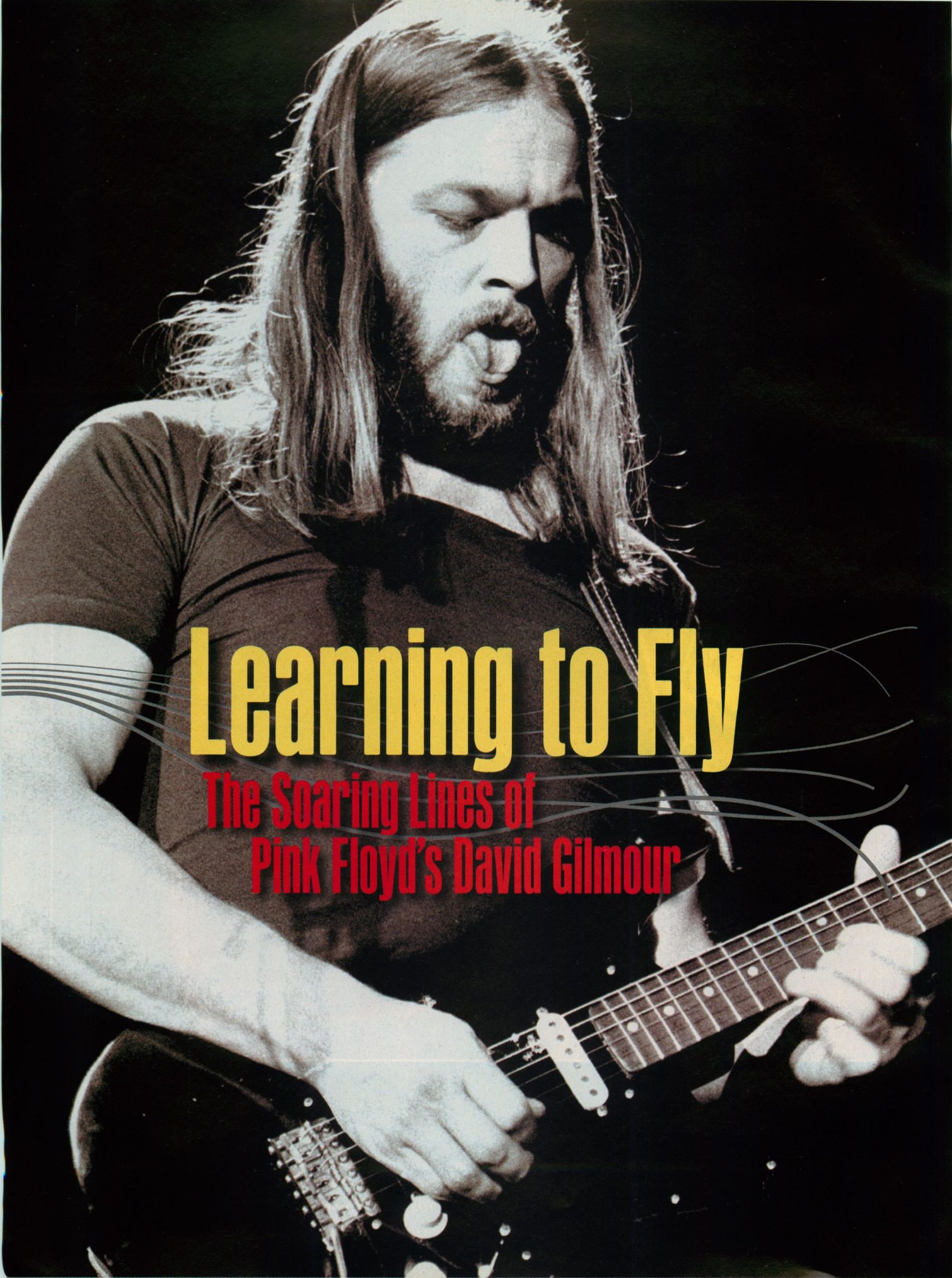


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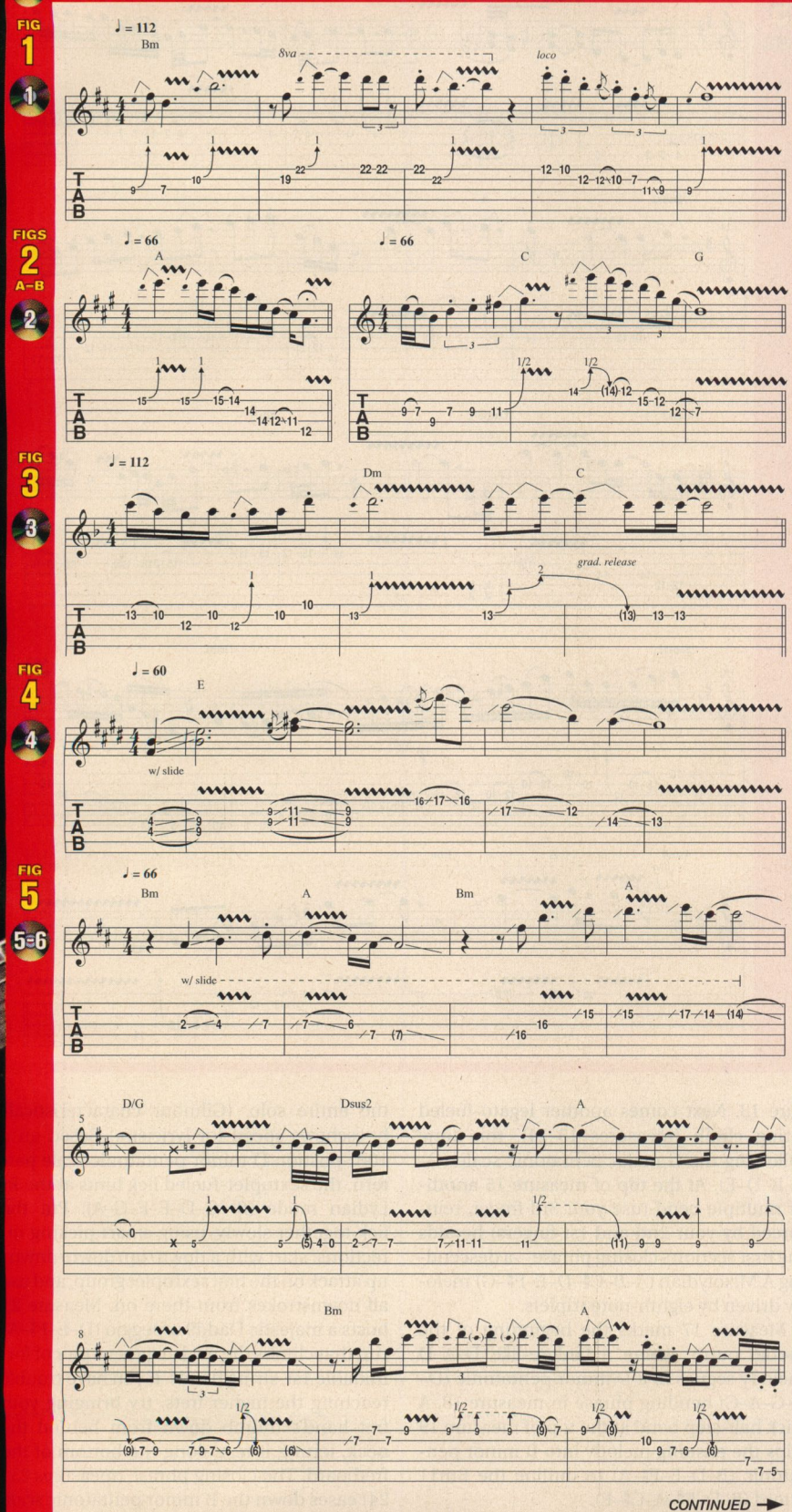
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Learning to Fly
The Soaring Lines of
Pink Floyd's David Gilmour

TRACKS 1–6 ON THE CD • ALL EXAMPLES ON VIDEO



TOLCA / SUNSHINE / RETNA UK

By Tom Kolb

As lead guitarist for the progressive-rock juggernaut Pink Floyd (he replaced original guitarist Syd Barrett in 1968–see this issue's Guitar Archives, page 150), David Gilmour has developed a musical legacy that transcends classification. His heartfelt, atmospheric six-string excursions–on "Comfortably Numb," "Time," "Money," and many other Floyd classics–should be at the top of the required listening list for any guitarist who aspires to solo with great feeling. Let's take a close look at the rhythmic devices, melodic approaches, and guitar techniques of this brilliant, emotive soloist.

THE ESSENCE

Fig. 1 represents just a few of the stellar moments from Gilmour's solo in "Money" (*Dark Side of the Moon*). Drawn exclusively from the B minor pentatonic scale (B–D–E–F♯–A), it features an assortment of whole-step bends, vibrato-drenched sustained notes, backward grace-note slides, and cool rhythmic combinations. Beware of the wicked 22nd-fret bend on the high E string—bend with your 3rd finger, and place your 2nd finger behind it to help push the string to pitch. For proper tone, use a Strat-style guitar set to the bridge/middle pickup position through an overdriven amp (or overdrive pedal) with plenty of reverb, along with a long delay setting (approx. 450 ms).

Figs. 2A–B demonstrate the melodic soloing tactics used in such ballads as "Comfortably Numb" (*The Wall*), "Time" (*Dark Side of the Moon*), "Echoes" (*Meddle*), and "Learning to Fly" (*A Momentary Lapse of Reason*). Fig. 2A is made from an Aadd4 arpeggio (A–C♯–D–E). Use your 4th finger for the bend, pull off to your 3rd, and roll your 2nd finger over to hit both the G and D strings at the 14th fret; slide with your 1st finger, and end the phrase with your 2nd. Heart-tugging half-step bends and an extended slide are highlights of Fig. 2B, in which the G major scale (G–A–B–C–D–E–F♯) is dispatched over a IV–I (C–G) progression in the key of G. Take care not to overbend, causing the target note (G) to go sharp.

Another Gilmour trademark is his "multiple bend" technique; as heard in "Another Brick in the Wall, Part 2" (*The Wall*) and "Time," he bends a note to pitch, sustains it, then bends the note to a higher pitch before releasing it. The multiple bend shown in **Fig. 3** requires considerable strength. Use your 3rd finger (often the strongest bending finger) to bend the B string to pitch.

Gilmour often uses a bottleneck slide for atmospheric soundscapes and lead breaks—check out "Breathe" and "Brain Damage" (both from *Dark Side of the Moon*), "If" (*Atom Heart Mother*), "A Pillow of Winds" (*Meddle*),

and "Comfortably Numb." Sometimes enhanced with long echoes and volume swells, his slide playing incorporates both single-note and double-stop phrases. Although Gilmour tended to play these parts on a lap steel or pedal-steel guitar, they transfer well to the electric guitar, as seen in **Fig. 4**. When playing this and all other slide parts, make sure that the slide is placed not in between the frets but directly above fretwire.

THE SOLO

The solo [**Fig. 5**] is in a rock-ballad style similar to Pink Floyd anthems such as "Comfortably Numb," "Echoes," and "Us and Them" (*Dark Side of the Moon*). The first half of the progression (measures 1–16) shifts between two key centers, B minor and D major, while the outro (measures 17–22) is based on a succession of chords drawn from the parallel keys of D major (Dsus2, Bm11, Asus4, and A) and D minor (Dsus2/C and B♭6♯11). The progression ends (measures 23–24) with a return to the opening Bm tonality.

The solo opens with a series of long glissandi played with a bottleneck slide (measures 1–4). Cast from the B minor pentatonic (add 2) scale (B–C♯–D–E–F♯–A), the lines float along the chord tones of the changes. To achieve the vibrato, drag the slide quickly and evenly (use wrist motion) back and forth over the fretwire.

Discard the slide (you can slip it in your pocket, or, if it's a metal slide, simply drop it on the floor) for bar 5, where an aggressive whole-step bend and a fiery bend/release/double pull-off disturb the dreaminess of the first four measures. This is followed by an extended melodic passage played entirely on the G string. Constructed primarily from the D major scale (D–E–F♯–G–A–B–C♯), the graceful phrasing features several classic Gilmour legato moves: arpeggio-based slide licks (bar 6), a half-step bend/gradual release (end of bar 6 and top of bar 7), a bend/release/pull/hammer (end of bar 7 and top of bar 8), and a hammer/pull/slide/bend/release (bar 8). To get the proper finesse, practice each of these phrases separately, and very slowly.

Measure 9 features a set of half-step bends and pre-bends on the high E string. Notice how staccato rhythms (short notes) intensify this biting phrase. In measure 10, an Aadd4 arpeggio (enhanced with half-step bends) descends across the strings and down the fretboard to greet the root (B) of the Bm chord in measure 11. Work this phrase out very slowly, as it requires several position shifts.

Double-stop slides fuel the economic phrasing that crosses the barline between measures 11 and 12. Use your first finger to barre each double stop. A trio of whole-step bends ensues, followed by one of Gilmour's patented multiple bends at the top of measure 13. Next comes another legato-fueled string climb (measures 13–14), this time following the G major pentatonic scale (G–A–B–D–E). At the top of measure 15 another multiple bend (use your 3rd finger, reinforced by your 2nd and 1st fingers) heralds the first section's closing phrase—a descending A Mixolydian (A–B–C♯–D–E–F♯–G) melody driven by eighth-note triplets.

Measure 17 marks the beginning of the modal outro, where a fanfare-like D–A–D melody segues to a D minor pentatonic (D–F–G–A–C) bending phrase in measure 18. A slick half-step bend at the top of measure 19 slips the ensuing melody into B minor pentatonic (B–D–E–F♯–A) to outline the Bm11 chord (B–D–F♯–A–C♯–E).

Measure 20 boasts the fastest passage in the entire solo. (Gilmour characteristically eschews speed for lyricism.) Based on a 10th-postion D minor pentatonic scale pattern, the sextuplet-fueled lick hints at the B♭ Lydian mode (B♭–C–D–E–F–G–A). Put the lick together slowly, using smart picking directions: start with a down/up/down/down/up attack on the first sextuplet group, and use all downstrokes from there on. Measure 21 hosts a majestic Dadd9 arpeggio (D–E–F♯–A) run that climbs the neck to greet a pair of formidable 1st-string bends. If you have trouble reaching the higher frets, try bringing your fret hand's thumb down from behind the neck, letting it rest along the bottom of the fretboard. The closing phrase (measures 23–24) eases down the B minor pentatonic scale via backward grace-note slides.

FIG 5 CONT.





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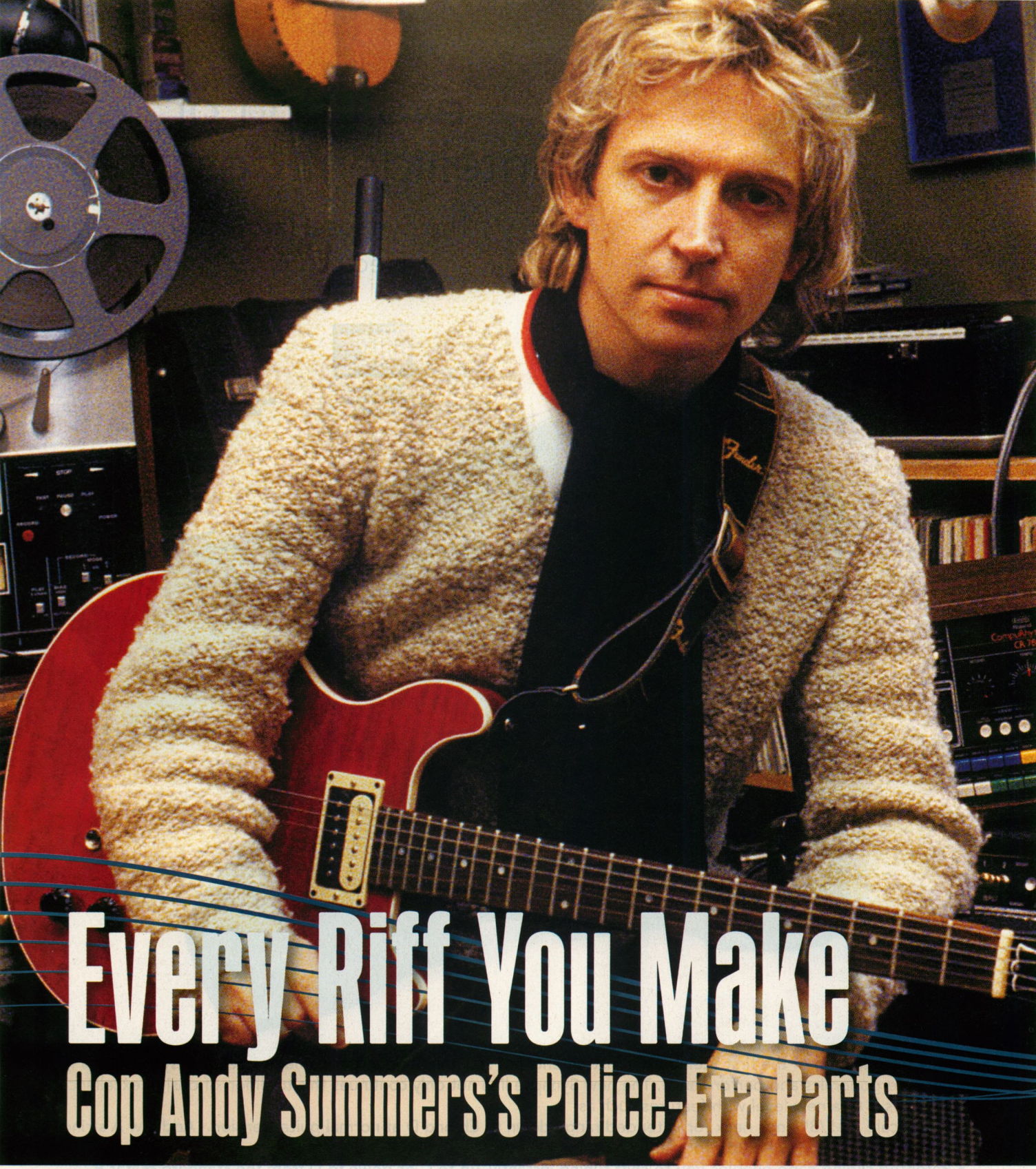
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Every Riff You Make

Cop Andy Summers's Police-Era Parts

By Dale Turner

In the early 1980s, the Police were the world's most popular rock band. Singer and bassist Sting, guitarist Andy Summers, and drummer Stewart Copeland blended punk, pop, reggae, jazz, and world music to create a slew of hits—"Message in a Bottle," "Every Breath You Take," and "King of Pain," among others. These exquisitely crafted songs contained some extremely compelling guitar playing: instead of providing typical blues-rock riffs, Summers—armed with a 1963 Telecaster Custom, Marshall and Roland amplifiers, and various analog effects—crafted texturally rich, harmonically sophisticated rhythm parts that perfectly suited the song. In this lesson, you'll learn all about the building blocks of Summers's Police-era work, from suspended voicings to jazz chords and beyond, all of which are essential study for the modern rock guitarist.



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FIG 1 A-B 7

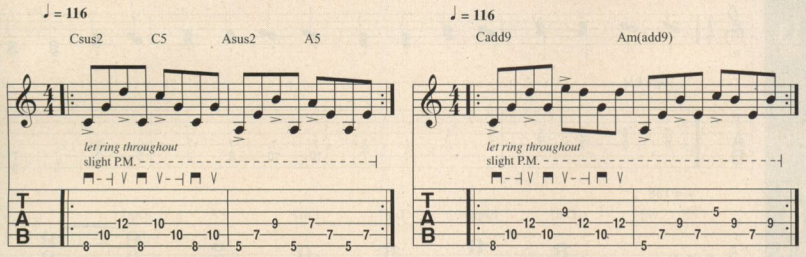


FIG 2 A-B 8

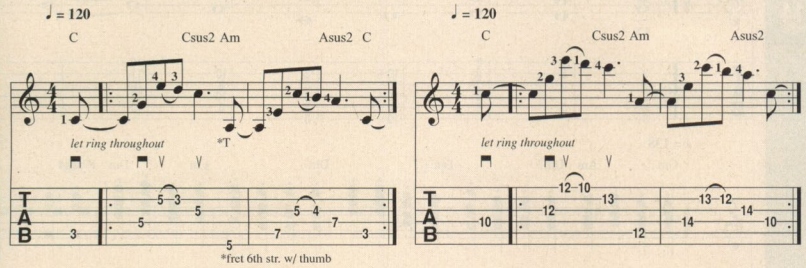


FIG 3 A-B 9

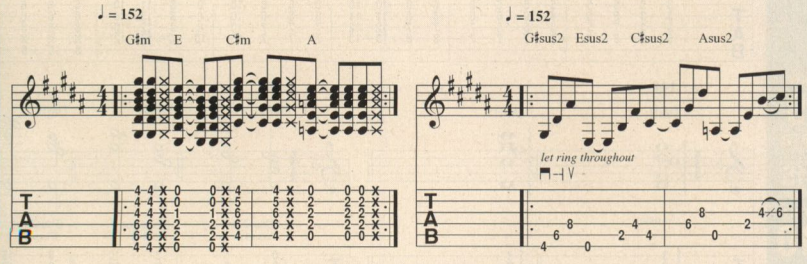


FIG 4 A-B 10

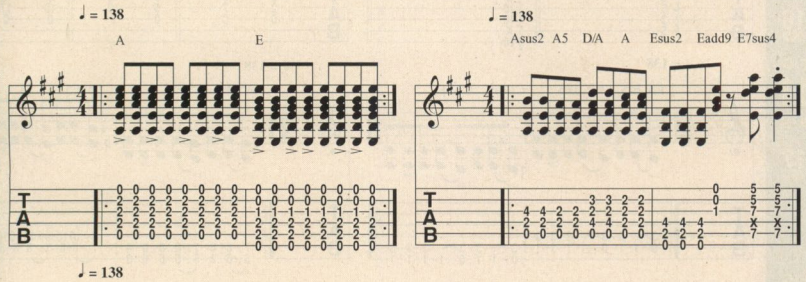
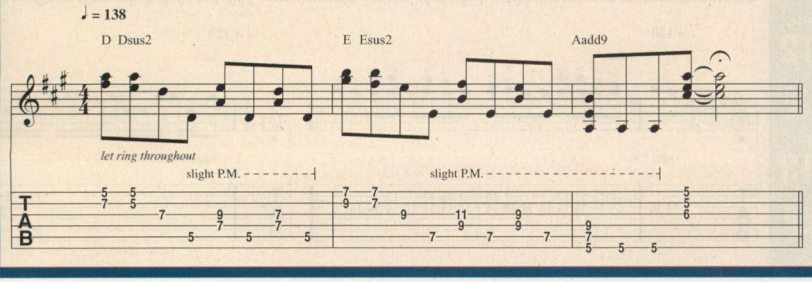


FIG 5 11



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The Basics

The riffs on "Message in a Bottle" and "Invisible Sun" revolve around *sus2* (1–2–5) arpeggios; lacking a 3rd, these chords have an ambiguous sound. To play the Csus2 (C–D–G) and Asus2 (A–B–E) chords in **Fig. 1A**, fret strings 6, 5, and 4 with your 1st, 3rd, and 4th fingers, respectively. Meanwhile, an *add9* chord includes the 3rd—see **Fig. 1B**, inspired by "Every Breath You Take." On the Cadd9 chord, depress the 9th-fret E with your 2nd finger; for the Am(add9) chord, barre strings 6–3 at fret 5 with your 1st finger.

Figs. 2A–B depict sus2 and add9 variations that outline a C–Csus2–Am–Asus2 progression similar to "Don't Stand So Close to Me." These figures are best played with unorthodox fret-hand fingerings: use your thumb to fret the 5th-fret A in Fig. 2A, and refer to the standard staff for other fingering suggestions throughout.

Riff Writing

In orchestration and arrangement, the Police were a collaborative band; Sting might bring in a progression composed on piano, then Summers would spice it up with a great riff. For example, in Summers's hands a G♯m–E–C♯m–A progression like **Fig. 3A** might morph into the "Message in a Bottle"–type riffing of **Fig. 3B**. In your own writing, experiment in the same way—take a sequence of basic chords and replace them with sus voicings.

Given a boring A–E progression like **Fig. 4A**, Summers might create a riff like **Fig. 4B**, reminiscent of "De Do Do Do, De Da Da Da"—playing off the existing accents, replacing A with Asus2–A5–D/A–A, and converting E into Eadd2–E7sus4. For maximum impact, play this using all downstrokes.

Fig. 5 illustrates a Summers-style take on a D–E progression: D–Dsus2 and E–Esus2 shapes, similar to the pre-chorus of "De Do Do Do, De Da Da Da." For this finger-scrambler, fret the D chord as you did the C in Fig. 2A; from there, the fret hand's 4th finger does all the work—remove it to play pre-fretted notes and add it for extra tones. An identical figure (shifted up two frets) is used to outline the E chord in bar 2, and a six-string-barred version of Aadd9 punctuates the riff.

Summers sometimes dresses up progressions by using *pedal point*—passages in which low notes are moved against fixed higher notes. In **Fig. 6**, for example, the 4th-fret B and the 2nd-fret E (played with the 4th and 1st fingers) remain constant, while an assortment of notes on strings 5 and 6 creates an interesting progression.

In "Spirits in the Material World," Summers takes a minimalist approach, implying add2, minor, and major chords with just two notes. Similarly, **Fig. 7** strips an Am(add9)–Esus4–

Fadd9–Csus4 progression to its essence. An interesting effect is created as the lower note of each chord pair (like Am[add9] and Am) descends while the top note remains constant.

The Jazz Influence

Summers's use of chords not commonly heard in rock owes much to his fascination with all different kinds of music: from 20th-century composers like Bartók, Stravinsky, and Ravel to jazz guitarists like Wes Montgomery, Django Reinhardt, and Kenny Burrell to modern jazz composers like Miles Davis, Thelonious Monk, and Charles Mingus. Interestingly, it was jazz's harmonic language that crept into the Police's more reggae-influenced tracks, like "Roxanne" and "Can't Stand Losing You." **Fig. 8A** depicts a progression similar to "Roxanne," played using root-position 7th chords. **Fig. 8B** uses inversions of these same chords and adds various substitutions—Gm and Am replace Gm7, and Cm and Dm replace Cm7. This figure also includes Summers's signature 7sus4 chords, which replace F7 and Gm7. Play everything *staccato*—after strumming each chord, cut it short by relaxing your fret hand's grip.

The verses of "Walking on the Moon" revolve around another jazzy voicing—Dm11 (D–F–A–C–G) [**Figs. 9A–B**]. Play these figures with a delay pedal set at 417 ms. for quarter-note repeats. Note the similarity between 9A's shape and the 7sus4 voicings in Figs. 4B and 8B. Also, notice how Fig. 9B is basically the same as voicing an Fsus2 (F–G–C) or Csus4 (C–F–G) chord over a D bass note. This concept—an approach Summers uses to impart an atmospheric quality—is further exploited in **Fig. 10**.

Overdriven Sounds

The previous figures have all contained clean-toned guitar parts. But Summers sometimes uses an edgier sound; he might play distorted power chords like the ones seen in **Figs. 11A–B**, using hammer-ons or slides to approach them from one fret below. On the chorus of "Roxanne," you can hear Summers slide into roots in synch with Sting's bass lines.

In the verses of "King of Pain," Summers palm-mutes upper-register double stops, like **Fig. 12**, creating nice counterpoint against Sting's vocal. At the chorus, overdrive and delay are added to elevate the energy. A similar effect occurs in a later interlude, with a delay unit producing single repeats, echoing at 375 ms. At 120 bpm, this generates an echo every three 16th notes after an attack. As seen in **Fig. 13**, these echoes produce a percolating16th-note riff, filling the gaps between picked eighth notes.

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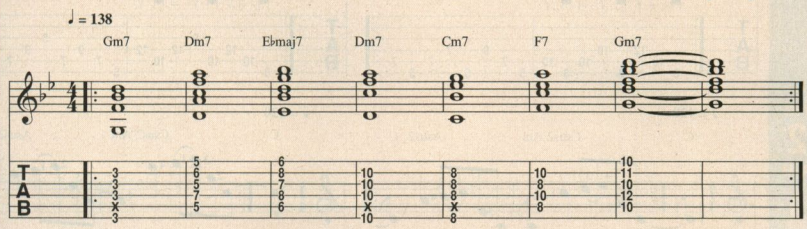
FIG 6 / 12



FIG 7 / 13



FIG 8 A-B / 14



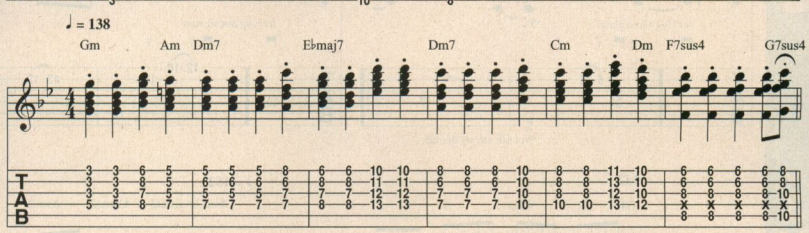


FIG 9 A-B / 15

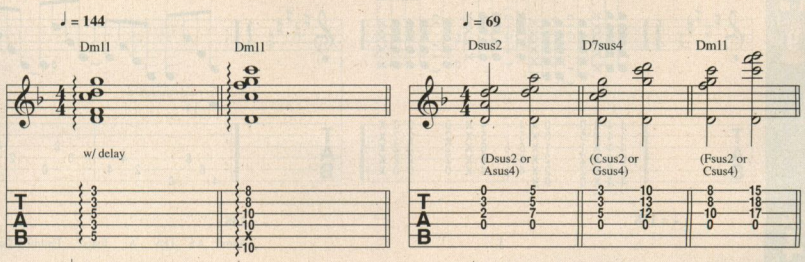


FIG 10 / 16

FIG 11 A-B / 17

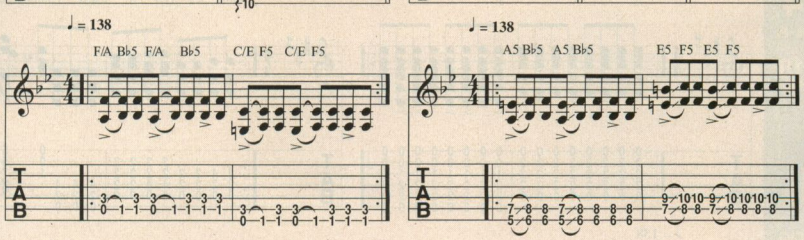
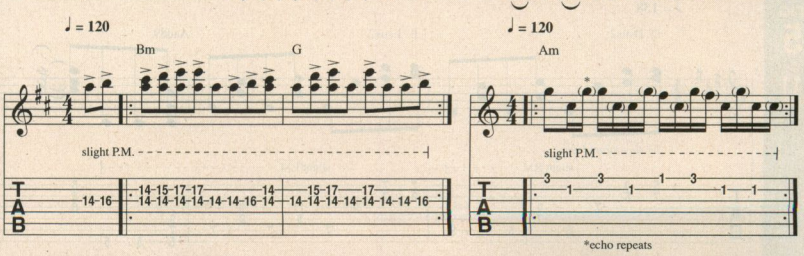


FIG 12 / 18

FIG 13 / 19




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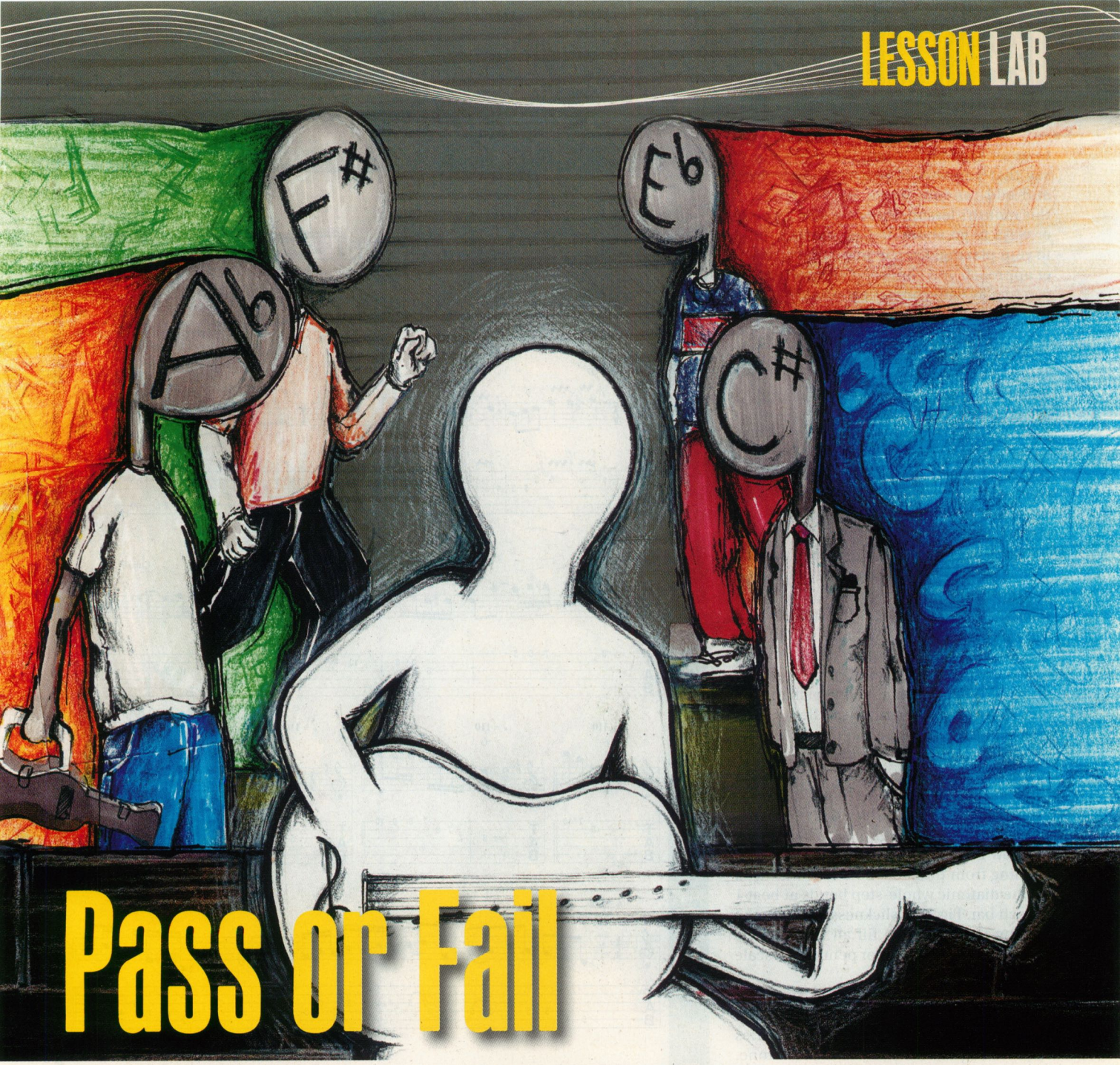
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Pass or Fail

Spice Up Your Lines With Chromatics

By Chris Buono

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FIG 1 20



Feeling like your licks are, well, just licks? If you're looking for a fun and easy way to energize your lines without getting bogged down by a truckload of theory, then adding some passing tones might do the trick. Any non-diatonic note that either is placed between other diatonic notes or leads into a diatonic note from above or below is considered a passing tone (also referred

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to as an approach tone). But that's not to say that you should just close your eyes and add random notes. As you'll see in this month's lesson, there are several clever ways to go about adding passing tones to your playing. Keep in mind that whatever approach you choose, it's important for you to play with conviction—*balls!*—when playing with any concept that involves notes outside of the key.

Passing tones have been employed to create brilliant and compelling music for quite some time—long before beboppers like Charlie Parker and Dizzy Gillespie redefined how jazzers improvise melodies. **Fig. 1** starts things off with a lick adapted from the introductory motif of the Impressionist composer Claude Debussy's *Prelude to the Afternoon of a Faun*, which dates all the way back to 1894.

The most common use of a passing tone is to connect a ♭7 to a root (at the octave), as seen in **Fig. 2**'s syncopated funk riff in A minor. Try replacing the 4th string's 6th-fret G♯ with a 5th-fret G, and you'll hear that without the passing tone, the passage sounds kinda vanilla. For maximum groove on this figure, use your bridge pickup, and pick right above the bridge saddles.

In a blues setting, passing tones can be effectively used to wake up some of those rusty old pentatonic licks. **Fig. 3A** is a lick for the first two bars of a slow blues; it sounds particularly dramatic due to the passing tones F♯ and C♯ at beat 2 of each bar. Check out how both passing tones are played by bending from the same note that was used for the diatonic whole-step bends at beat 1 of each bar. **Fig. 3B**'s slickness is due to the passing tones used to fill all three whole steps found in the C minor pentatonic scale (C–E♭–F–G–B♭).

Passing tones can also be used for creating larger chromatic ideas, to great effect. In **Fig. 4**'s ii–V–I progression, each chromatic series of notes begins and ends on a chord tone. For instance, in bar 1 the 1st string's 8th-fret C starts a cascade of half steps, descending to the notes B and B♭ before finally resolving to the 5th-fret A (5th).

Another cool use of passing tones involves targeting the notes of a diatonic idea from a half step above or below. For example, look how the G major arpeggio of **Fig. 5A** is brought to life in **Fig. 5B** by adding passing tones that alternate between a half step above and below. **Fig. 5C** approaches the chord-tone targets in a more complex manner, by adding sequences of three notes in varying patterns (one below-two above, two above-one below, one above-two below, two below-one above) before playing the chord tone on every upbeat.

Another way to apply passing tones is to organize them into intervals. Doing so will allow your ear to hear "wrong" notes as sounding right. For instance, bar 2 of **Fig. 6** contains a pattern of chromatically descending minor 3rds. In bar 3, three sets of perfect 5ths all contain non-diatonic passing tones, resolving to the tonic, D.

Fig. 7 combines this lesson's assorted concepts in a Scott Henderson–influenced E Dorian (E–F♯–G–A–B–C♯–D) passage. In bar 1, on beat 1, a C connects the notes B and C♯; on the fourth 16th of beat 2, there's a sequence of descending minor 3rds; and the second bar at the fourth 16th of beat 2 features a pattern of approach tones: F–F♯, D♯–E, C–C♯.

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FIG 2 21



FIGS 3 A–B 22



FIG 4 23



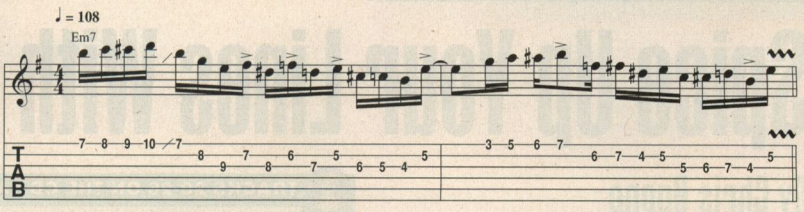
FIGS 5 A–C 24



FIG 6 25



FIG 7 26




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talkin' jazz

A PRIVATE LESSON WITH MIKE STERN

By Chris O'Byrne

Photography By Massimo Gammacurta

I played with that motherfucker right there!" says Mike Stern, pointing to an issue of *Guitar World's Bass Guitar*, on the desk next to mine, with the late bassist Jaco Pastorius on the cover. (Indeed he did, during the early and mid-'80s; check out Stern's 1986 *Upside Downside*, or Pastorius's 1985 *Live in New York City, Vol. 5.)*

Of course, Pastorius isn't the only motherfucker Stern has played with in his brilliant three-decade career. There are Miles Davis, Michael Brecker, and Billy Cobham–all motherfuckers. John Scofield, George Coleman, and Bill Frisell. Again: motherfuckers. Having talked with Stern on several occasions over the past few years, I've gathered that this specific expletive is reserved for only those players whom he holds in the highest regard–players for whom a tamer term ("monster," "badass") just won't do. If a certain musician rips in such a way that it makes you want to lay down your axe, he's what Stern would call "a real motherfucker." There is no higher praise.

So it makes sense that for his latest effort, *Who Let the Cats Out?* (Heads Up), Stern assembled a whole cast of MF'ers, among them bassists Richard Bona, Me'Shell NdegéOcello, and Victor Wooten; trumpeter Roy Hargrove; saxophonists Bob Malach and Bob Franceschini; dummers Dave Weckl and Kim Thompson; and keyboardist Jim Beard. In fact, the disc is so heavily weighted with MF'ers, it ought to come with a "parental advisory" sticker.

As one would expect, the presence of so many top-tier players seems to have pushed Stern to dig as deep as he ever has into his bag of jazz, rock, funk, and blues. "This record is a return to more instrumental playing, more blowing," says the guitarist, whose last couple of albums–2001's *Voices* and 2004's *These Times*–each contained several tracks with vocals. (Richard Bona does sing on two songs on the new album.) "In some ways it's straight-ahead, but it's all filtered through my rock and blues influences."

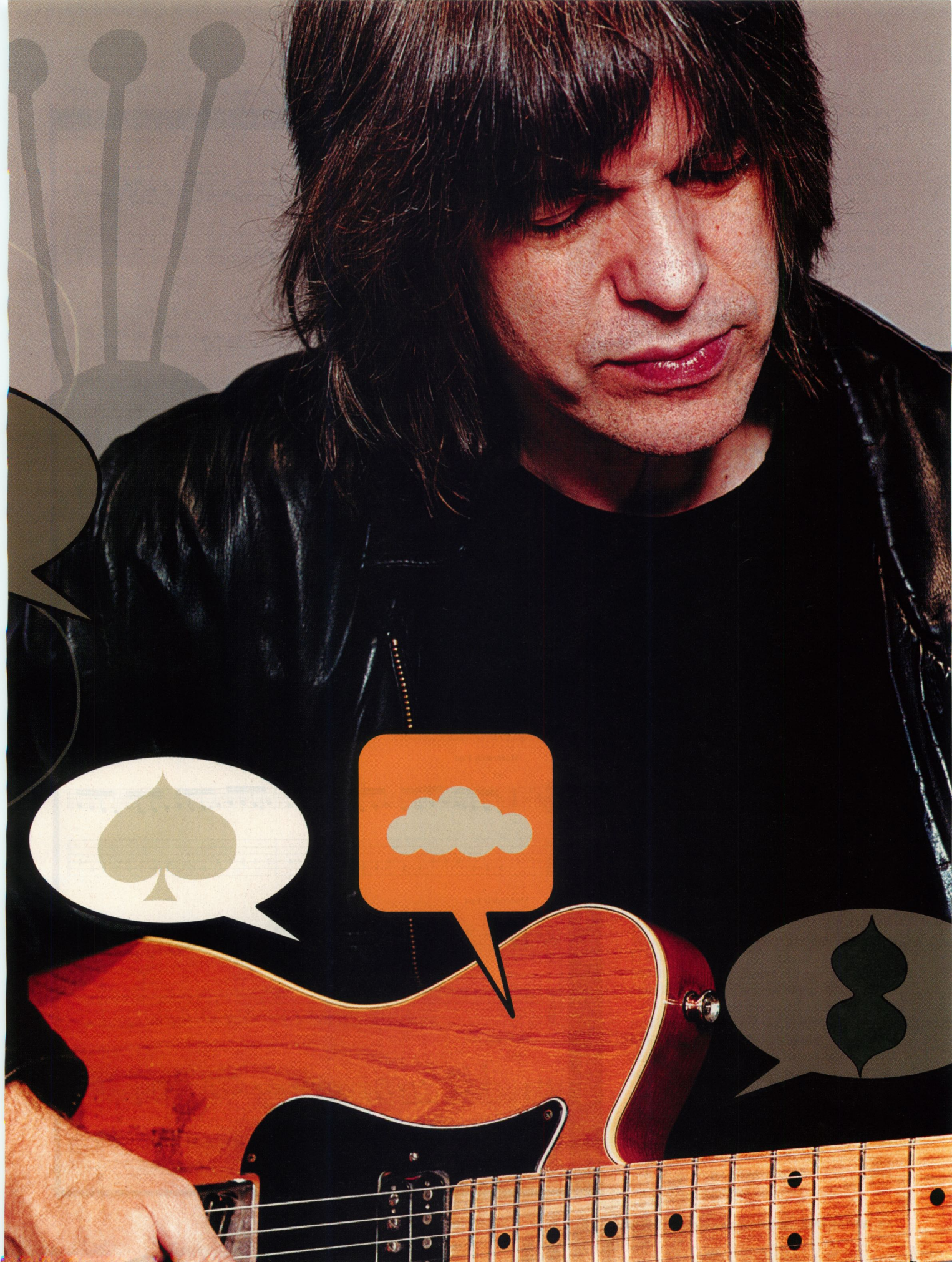
Stern, whose New York City apartment is just a few avenues from the *Guitar One* office, has shown up today with his single-cutaway Yamaha Pacifica in a gig bag and a late-'80s Yamaha SPX90 multi-effects unit tucked under his arm–the source of that chorusy sound that says "Mike Stern" before he plays even his second note.

He's also brought killer bass player Janek Gwizdala, and just before Stern sits down for this exclusive lesson, the two honor us with a five-minute blues jam (see the video on our CD-ROM). Although Stern eases into the groove slowly, he eventually works his way up to the impossibly fast and articulate lines that have disheartened many an aspiring guitarist. And as he winds to the end of one particularly chopsy and tortuous phrase, he looks up into the camera and flashes a quick smile. Yep–what a motherfucker.

You started out as a real rock guy. How did you find your way to jazz? My mom used to play a lot of jazz records around the house, so one day I took a couple of them up to my room. I got lost in about two seconds: the keys changed, the melodies were intricate. Of course, I wanted to learn it all in one week, but I quickly found that it was best to keep it simple, to really *hear* every note I was playing. Starting with just the chord tones was a big help. It bored the hell out of me, of course, but it's something I really needed. And it's part of the vocabulary.

How did you go from doing something that simple to adding "jazzier" colorations? One way to listen to jazz is from the heart—to hear where someone is coming from; to enjoy it and feel it without thinking about it. The other is to listen analytically, in hopes of copping some of those ideas. Not by learning licks—I wouldn't advise that—but by transcribing solos to see how people use chord tones, and how they dress them up with chromatics, and how they phrase certain lines. The theory becomes more real that way.

How might a player start to add some chromaticism to his playing? One way is to experiment with some basic embellishments. Let's say you have a Cmaj7 chord: C–E–G–B. Well, you can embellish each chord tone with the note a half step below it. So you'd go from B to C, E♭ to E, and so on [Fig. 1A]. Another common embellishment is the scale tone above each



chord tone. If you think of the scale as C Ionian, that would be D to C, F to E, and so on [**Fig. 1B**]. Now, if you put these two together, you get this [**Fig. 1C**]. Guys like Pat Martino, George Benson, Wes Montgomery, and Charlie Parker do this a lot. It gives it a sneakier feel, and it's not as obvious as just playing chord tones; it's more of a bebop vibe.

Remember: Music is a language. And learning a language starts with stuff like spelling and pronunciation. It's awkward at first—you don't even know how to order breakfast. Then you learn some of the logic of the language, like verb conjugation. Some of the stuff I'm talking about now is like that; it's cold. You're not gonna be able to take this stuff and go out and speak the language. Before you can speak it, you've got to listen a lot to people who are fluent in it.

You mentioned Charlie Parker. Did you study a lot of horn players as you were learning jazz? Yeah. I'd transcribe their solos, and sometimes I'd discover certain patterns that were kind of cool, and that I could sneak into my solos in a musical way. Stuff like this [**Fig. 2**]. It's an exercise, and you don't want to lean on it, but even great players have their own clichés, their signatures. They mess around with them, though, and include other stuff with them. Just like talking: you have certain things you always say, but you never say them exactly the same way.

For years you've studied with the piano player Charlie Banacos. What types of things has he shown you? One involved the pentatonic scale. Really, the pentatonic scale is any five-note scale, and Charlie showed me about 30! The obvious pentatonic is Chinese pentatonic: 1–2–3–5–6. Another, slightly weirder pentatonic is 1–2–3–5–7, which works over a Cmaj7 chord [**Fig. 3A**]. Then there's the Middle Eastern–sounding 1–2–♭3–♯4–5, which in C would be C–D–E♭–F♯–G [**Fig. 3B**].

You've mentioned before that Charlie has a lot of great suggestions for using triads in your lines. Could you show us a couple of these? Sure. Triads are good because they're an easily recognizable sound; you could play any triad over any chord, as long as you resolve it correctly. Certain triads come right out of scales, such as the symmetrical diminished scale, which is half step, whole step, half step, and so on. In G this would be G–A♭–B♭–C♭–D♭–D–E–F. Now, there are four major triads that come from that scale—G, B♭, D♭, and E—and you can play them all over a G7 chord, which will give you an outside sound, but a *clear* outside sound [**Fig. 4**].

Speaking of playing outside, do you have any other tips on how to do that? You can go anywhere in terms of playing outside. Michael Brecker is a great one to listen to for that—

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FIGS 1 A–B 27

Moderately

Cmaj7

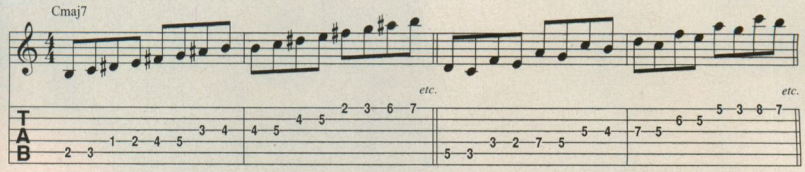


FIG 1C 27

Moderately

Cmaj7

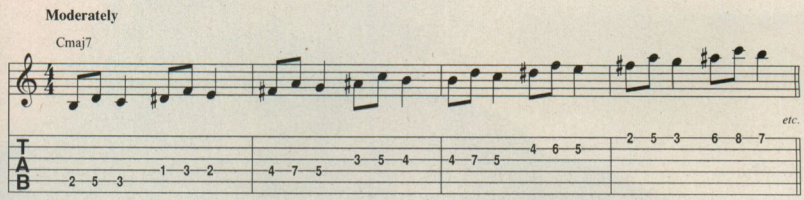


FIG 2 28

Moderately



FIG 3A 29

Freely

Cmaj7

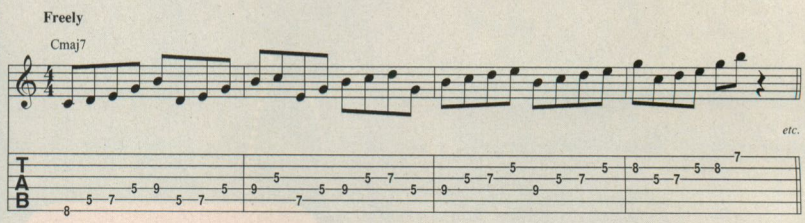


FIG 3B 29

Moderately Fast

Cm7

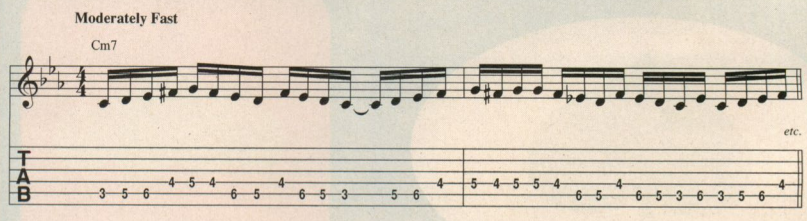


FIG 4 30

Moderately Fast

G7

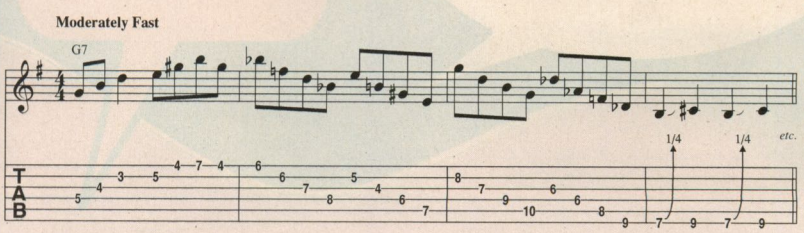
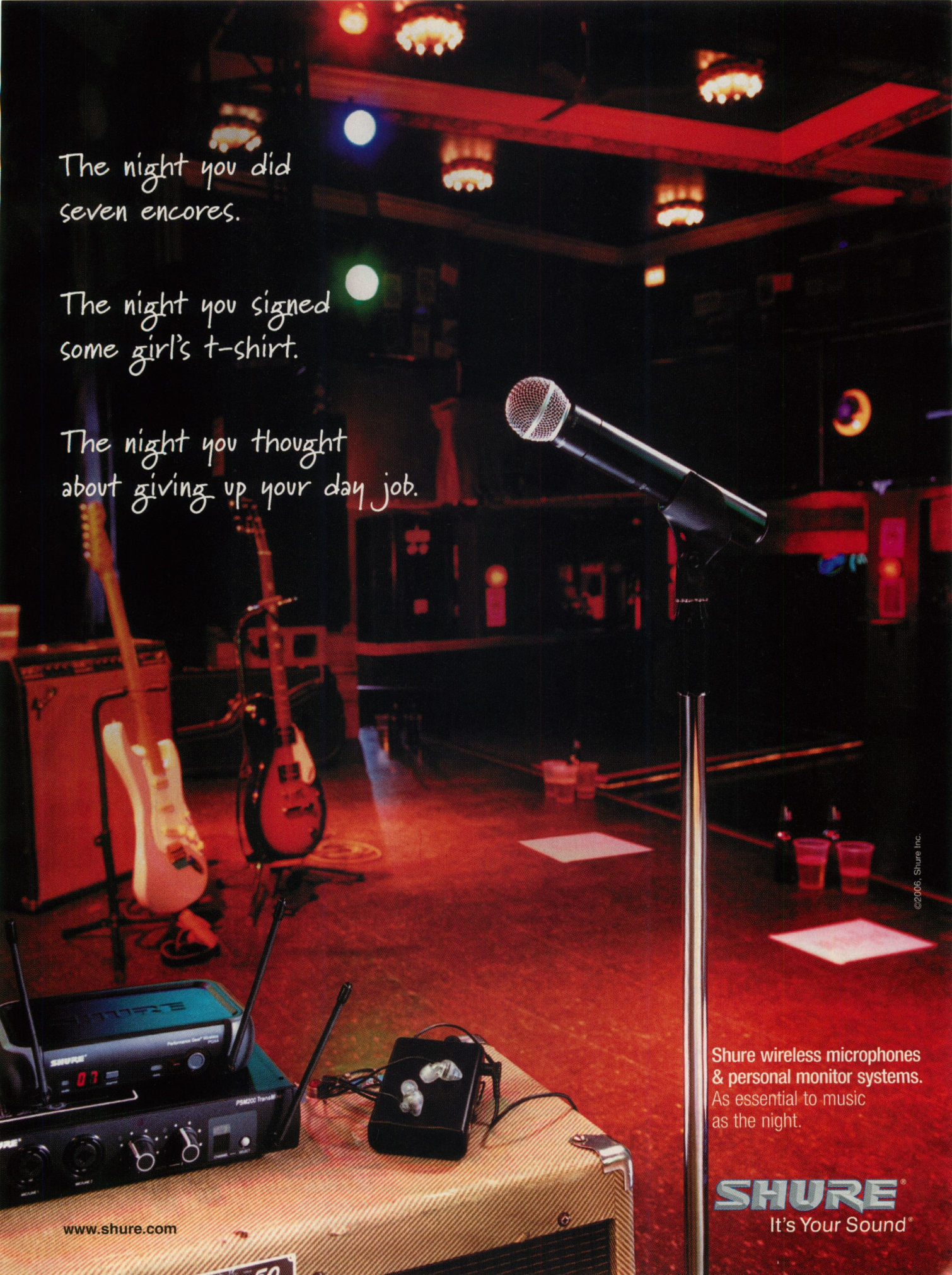


FIG 5 31

Moderately Fast

Em7




The night you did
seven encores.
The night you signed
some girl's t-shirt.
The night you thought
about giving up your day job.
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BY THE *GUITAR ONE* STAFF, WITH DALE TURNER AND BOB GULLA ILLUSTRAION BY JESSE PHILIPS

You will not find Eddie Van Halen's "Eruption" on this list. You heard right: arguably the best-known solo guitar performance in rock history is conspicuously absent. But before you fire off that hate mail, let us explain. When beginning to put together something as subjective as a "greatest of all-time" list, you first need guidelines. A list of criteria. One such criterion that we used was to consider only *guitar solos*, not *solo guitar* works. For example, Eric Johnson's "Cliffs of Dover" is a song, with a theme, a chorus, and a solo. Conversely, "Eruption," eternally awe-inspiring as it is, has nothing in it that qualifies as a solo.

You also won't find any solos by B.B. King or Wes Montgomery here. Not because we don't love their playing; we do. It's just that our early attempts to include "straight" jazz or blues (or even country) players opened up the field of contenders so much that our task became impossible. And so we've stuck with the 101 greatest *rock* solos of all time—meaning solos played with rock power and attitude, even when the songs they're part of could be regarded as jazz or blues.

In addition to technical brilliance, emotional depth, innovative significance, and good ol' fashioned wow factor, we took into consideration two other things. The first was whether you can hum or sing along to the solo—particularly from memory. (Think Van Halen's solo in "Jump," or Slash's work in "Sweet Child O' Mine.") The other was simply: Does it make the song better? For example, Led Zeppelin's "Stairway to Heaven" is a hall-of-fame quality composition even without the guitar solo; but add Jimmy Page's brilliant lead, and it seals the song's place as one of the top 10 rock songs ever recorded. On the other hand, Dire Straits' ode to bar bands, "Sultans of Swing," while a top-notch song, is probably not in the same league as "Stairway." But when Mark Knopfler laid down both the main solo and, especially, those hair-raising arpeggios in the outro, "Sultans" shot up into the same stratospheric realm as Pagey's grand opus.

Our final hurdle was determining how to deal with the inevitable questions like: How can you really say that a slow, melodic solo is "better" than a shred-filled tapfest, or vice versa? To be honest, you can't—but we did it anyway, relying on our collective 100-plus years of guitar-playing (and listening) experience, as well as our gut instincts. In the end, this list is meant not as a diss to anyone who was left off but, rather, as a way to honor the guitar heroes whose solos resonate in our hearts and souls.



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"Jimi Hendrix's solo in 'Machine Gun' took guitar playing to a new level. It was bluesy, soulful, primal, and tormented." –Robin Trower

1 "Machine Gun"

GUITARIST: Jimi Hendrix **ARTIST:** Band of Gypsys **ALBUM:** *Band of Gypsys* (1970)

What do you say about a guy who can conjure the sound and fury of war—bombs, guns, diving fighter jets, showers of ammo—in a single three-and-a half-minute guitar solo, all without sacrificing musicality? The brilliant "Machine Gun," Hendrix's most political musical moment, redefined what guitar players could accomplish. Sure, his work with the Experience prior to the landmark Fillmore East concerts with the Band of Gypsys expanded the boundaries of the electric guitar. That's a given. But it wasn't until Jimi marched through the door he'd already opened, thanks to this masterly performance of "Machine Gun," that people began to understand the fact that he really *was* kissing the sky.

As we said, a solo's greatness is measured by a variety of factors—things like passion, originality, complexity, technique, control, and lasting appeal. Many great solos, including most of Jimi's, have a combination of three or more of these things. But never before and never again would Hendrix reach the heights he does on this live recording. One can only imagine—and many have—what he would have achieved had he moved on, and up, from this point. But when Jimi left our world, at age 27, he took that secret with him.

2 "Comfortably Numb"

GUITARIST: David Gilmour
ARTIST: Pink Floyd
ALBUM: *The Wall* (1979)

Not overrated, simply transcendent, and a perfect encapsulation of Gilmour's supreme taste, with a touch of muscle. The solo squeals out of the gate and builds beautifully, cushioned by the sublime chordal environment. Gilmour has since revealed that his customary procedure for recording solos involves stitching them together from multiple takes. One day, while in the studio laying tracks down for *The Wall*, he knocked out a handful of solos with his black '79 Strat ('62 neck). He then culled through each one, marking out bar lines to denote which bits he liked. Finally, with the resulting chart, he began recording again, this time following the highlighted notes. This procedure has, over the course of the band's career, led to some of rock's most iconic solos. But on "Comfortably Numb," Gilmour truly outdoes himself. Watch him live on the *Pulse* DVD and see a genius at work.

3 "Sultans of Swing"

GUITARIST: Mark Knopfler
ARTIST: Dire Straits
ALBUM: *Dire Straits* (1978)

No distortion, no pick, no gimmicks, no effects … all heart. "Sultans of Swing" is a great song by itself, but Knopfler's solo makes it one for the ages. And really, that's the best measure of a great solo: that it takes a song to another level.

After teasing you during the verses with some of the tastiest guitar fills ever laid to tape, Knopfler finally gets down to business at 3:28. Using his bare digits, he milks the D minor scale for all it's worth, placing his arpeggios and chord tones perfectly, and making his guitar cry and sing with smooth pedal-steel licks. It's the outro solo, however, that contains this tune's ultimate moment—the moveable 16th-note arpeggio pattern that's eluded many a cover-band guitarist.

Of special note, Knopfler for this track used his '61 Fender Strat, with its three-way pickup selector switch delicately set between the bridge and middle positions, creating a spongy, out-of-phase tone that has since been made much easier to achieve, with the advent of the five-way selector switch. Says Knopfler, "I think there were quite a few five-way switches installed as a result of that song."

4 "Stairway to Heaven"

GUITARIST: Jimmy Page
ARTIST: Led Zeppelin
ALBUM: *Led Zeppelin IV* (1971)

This Page lead was so widely appealing, it even prompted Frank Zappa to fashion a big-band arrangement out of it (check out Zappa's live disc *The Best Band You Never Heard in Your Life*). Heard near the song's six-minute mark ("Stairway" clocks in at just over eight minutes), this solo is a clinic in how to "peak" a lead. Page uses a start-low, end-high strategy, passing through different positions of A natural minor and minor pentatonic, climaxing with a soaring bend. He has said in interviews that he recorded three different "Stairway" leads before choosing the one we know so well today. Each take was improvised, except for the opening phrase, which Page had worked out beforehand. Tempo is also a major factor here: "Stairway" starts slowly (76 bpm) and gradually speeds up until we reach the end of Page's solo (98 bpm)—the dramatic high point of the song.

5 "All Along the Watchtower"

GUITARIST: Jimi Hendrix
ARTIST: The Jimi Hendrix Experience
ALBUM: *Electric Ladyland* (1968)

One of the most important cover songs in the history of rock 'n' roll. In fact, its composer, Bob Dylan, was so swayed by Jimi's rendition that he later took the Hendrix version and reworked it for himself. The song pivots around an overwhelming central solo, which breaks down into roughly four parts, including a memorable wah-wah line and some slide guitar (which he executes with a cigarette lighter). Based in the C♯ blues scale, the solo has a series of highs, including huge 1-1/2-step bends; but what's most impressive is the

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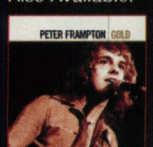
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way in which Jimi structures it, with each section beautifully following the previous one, sacrificing neither theme nor tone at any point. As a result, the whole, despite its range of technique, is impeccably shaped—a 65-second masterwork that is both magical and hummable, not to mention historical.

6 "Free Bird"

GUITARISTS: Allen Collins & Gary Rossington
ARTIST: Lynyrd Skynyrd
ALBUM: *Pronounced Leh-nerd Skin-nerd* (1973)

No song in the rock canon gives its listeners a payoff the way "Free Bird" does. The free-for-all celebration of power chords and singing notes that brings this song to a monster climax demonstrates the adrenalizing effect of great, rhythmic guitar playing. *Though it* was eventually blown out to nine minutes in the studio, the song started off humble: originally, it had neither Billy Powell's piano intro nor the closing five-minute, three-guitar barrage; both elements were added when the band was faced with too much time to fill in its club gigs, and not enough material. Gary Rossington penned the three-chord boogie coda so "Allen could play some lead"—which he most definitely did. On a side note, Rossington also played the über-motif slide intro, on his 1961 Gibson Les Paul/SG Standard, with side-pull vibrato and a glass Coricidin bottle—a technique he picked up from watching his hero Duane Allman.

7 "Hotel California"

GUITARISTS: Don Felder & Joe Walsh
ARTIST: The Eagles
ALBUM: *Hotel California* (1976)

Few, if any, guitar solos receive as much radio airtime, or as many air-guitar tributes, as the one that visits the Hotel California on the title track from the Eagles' best recording. Joe Walsh's lead after Henley sings "You can never leave" is the perfect breakout—musical and melodic, and at the same time hard-hitting. After Felder cuts in to take it up a notch, the two combine for the kick-ass harmonzied arpeggios that fade into the sunset. The whole concluding passage—which runs a little over two minutes long—puts a dark and mysterious exclamation point on the goings-on in that strange hotel. Interesting story: A problem arose when the band, recording in Miami, were unable to figure out Felder's elaborate 12-string intro, or the twin-guitar coda. In a panic, Felder called his maid back in L.A., and sent her digging through tapes in his home studio so she could play his demo back to the band over the phone.

8 "Crazy Train"

GUITARIST: Randy Rhoads
ARTIST: Ozzy Osbourne
ALBUM: *Blizzard of Ozz* (1981)

In an era where Eddie Van Halen was viewed as the ultimate model for hard-rock guitarists, Randy Rhoads emerged with his inimitable "Crazy Train" solo—which featured Rhoads's own take on Van Halen–style tapping, along with previously unheard techniques such as bent trills (trilling between two fretted notes on the same string while simultaneously pushing that string skyward with the fret hand's 1st finger), chromatic position-shifting licks, and classical-style lead lines. (Rhoads was a devout student of classical guitar.) Beyond sheer chops, "Crazy Train" also introduced the masses to the sound of doubletracked lead work—that is, recording multiple takes of the same solo on different tracks, then mixing them together. This technique lent a fat, warbling effect to Rhoads's lead tone—a big part of the solo's psychedelic vibe. (Similar sounds can be achieved with a delay, a pitch-shifting device, or some subtle chorusing.)

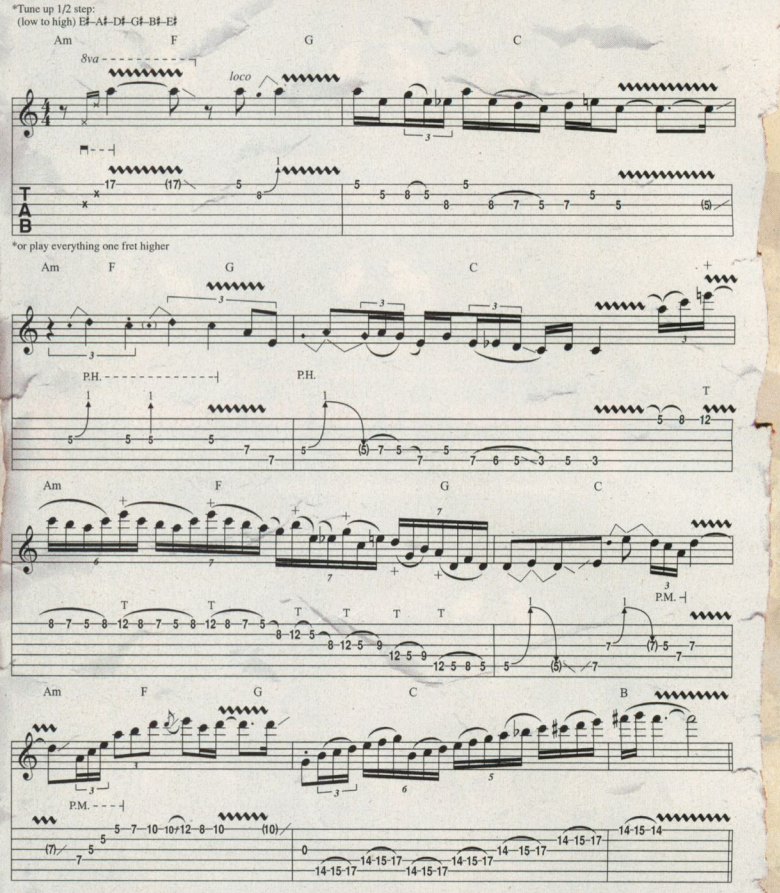

Randy Rhoads

9 "Texas Flood"

GUITARIST: Stevie Ray Vaughan
ARTIST: Stevie Ray Vaughan
ALBUM: *Texas Flood* (1983)

It was a single solo—Stevie's guest lead on David Bowie's "Let's Dance"—that financed the entire recording of SRV's debut, *Texas Flood*. While that bluesy solo was amazing in its own right, it only hinted at the gut-wrenching, ultra-ballsy blues this picker was capable of. Any questions about Stevie's depth of expression were answered with *Texas Flood*'s title track—a hauntingly slow blues, played and recorded so magnificently that you can hear every fret-hand nuance and pick-hand dynamic he squeezes from his '59 Strat. Vaughan's idolization of both Albert King and Jimi Hendrix is evident here, but SRV's balance of technique (read: controlled intensity) and taste (the musical "breaths" between phrases)—augmented by his warm yet searing tone—put him in a class by himself. Electric blues at its smoldering finest.

"JUMP" VAN HALEN



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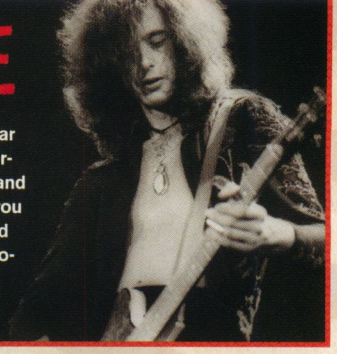
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VAI ON PAGE



"People have refined the art of guitar technique to the point where it's flurries and flurries of linear diarrhea–and I've been guilty of that myself. But you listen to the 'Heartbreaker' solo, and yeah, it's sloppy, and maybe unorthodox, but it's got more balls than anything!" –Steve Vai

10 "Hot for Teacher"

GUITARIST: Eddie Van Halen
ARTIST: Van Halen
ALBUM: *1984* (1984)

When *1984* hit the streets, those in Eddie Van Halen's hard-core rock-guitar fan base were scratching their heads, wondering: What's with all this keyboard stuff? Then they heard the first song on side two, "Hot for Teacher," and on it Ed's blistering lead—a solo that combines virtually all of his flashy trademarks, from tapping and tremolo-picked lines to quirky blues-rock pentatonic licks, unpredictable rhythms, pinch harmonics, and unison bends. Though several pre-*1984* VH albums included unaccompanied guitar solos ("Eruption," "Spanish Fly," "Mean Street") showcasing Ed's tapping chops, "Hot for Teacher" marks the first time he used that technique for the central theme to an actual song: the ferocious tap/pull-off passage heard in the intro (also used to kick off this blazing lead). Hilariously, the accompanying video featured a 12-year-old Van Halen look-alike, miming all of Ed's unorthodox moves.

11 "Crossroads"

GUITARIST: Eric Clapton
ARTIST: Cream
ALBUM: *Wheels of Fire* (1968)

Cream's live version of Robert Johnson's blues classic is so blazing you'll wonder why anyone, even in jest, ever called Clapton "Slowhand." Learned note for note by Eddie Van Halen, Steve Lukather, and Joe Satriani, among others, this solo's blues-rock licks—a then-uncommon combination of major *and* minor pentatonic—are so often imitated that they've become rock staples.

12 "Goodbye Pork Pie Hat"

GUITARIST: Jeff Beck
ARTIST: Jeff Beck
ALBUM: *Wired* (1976)

Besides Hendrix, no guitar player in rock history has done more to redefine the art of the solo than Mr. Beck. His take on Charles Mingus—with its weeping bends, clean ringing tones, and sculpted feedback—isn't in his usual funk-rock comfort zone, but the technical challenge spurs him to staggering heights, giving us the total picture of Beck's ability—not to mention a master class on great vibrato.

13 "For the Love of God"

GUITARIST: Steve Vai
ARTIST: Steve Vai
ALBUM: *Passion & Warfare* (1990)

This wah-fueled solo is widely regarded as Vai's most mind-boggling and expressive, with its screaming wide-interval bends and vibrato-bar flutters; wicked legato and sweep-picking moves; and even a quote from "Flight of the Bumblebee." Factoid: Vai fasted for four days, drinking only water and juice, before rolling tape on this one.



NELSON ON YOUNG

"In his solo for 'You Shook Me All Night Long,' Angus [Young] has the perfect note selection and placement. It just goes to show that while the guy can rip your head off, he doesn't always have to." –Keith Nelson, Buckcherry

14 "November Rain"

GUITARIST: Slash
ARTIST: Guns N' Roses
ALBUM: *Use Your Illusion I* (1991)

Epic in the truest sense of the word. Pedal-steel-style bends throughout the first two solos reinforce Axl's somber lyrical tones. And in the third solo, where the song modulates to C minor, Slash's choice of C harmonic minor—whose major 7th (B) is the perfect note over the G5 chord (implying a major 3rd)—chills you to the bone, like a cold November rain.

15 "Another Brick in the Wall (Part 2)"

GUITARIST: David Gilmour
ARTIST: Pink Floyd
ALBUM: *The Wall* (1979)

This minute-plus solo is another modular gem from Gilmour, splicing together a handful of brilliant note clusters. Despite the fact that the bass line remains unchanging (Rick Wright's keyboards change hues slightly), Gilmour carries the tune like a hypnotist, hitting on a collection of phrases that never lose their rhythm or excitement.

16 "Highway Star"

GUITARIST: Ritchie Blackmore
ARTIST: Deep Purple
ALBUM: *Machine Head* (1972)

Egged on by Roger Glover's driving bass line, Blackmore's second solo here, rife with precision and power, is considered his best, reflecting a baroque influence that predates Randy Rhoads and, in turn, the shredders of the '80s.

17 "You Shook Me All Night Long"

GUITARIST: Angus Young
ARTIST: AC/DC
ALBUM: *Back in Black* (1980)

Angus Young may be one of the ultimate blues-based hard-rock lead players, but until this Top 40 smash his playing was largely unknown to pop and rock audiences. Of course, nowadays, at bars and wedding receptions alike, you're guaranteed to find someone singing (or air-guitaring) along with this brash lead.

18 "Jump"

GUITARIST: Eddie Van Halen
ARTIST: Van Halen
ALBUM: *1984* (1984)

The only Van Halen song to reach *Billboard*'s #1 may have been keyboard-based, but it does contain a *ripping* solo as well, a rarity in chart-topping tracks. Of course, Ed's lead does give way to another solo—on synthesizer, no less. Sacrilege! Live, he abandoned his axe for keys for both, doing his damnedest to cop his guitar lines on the ivories.

YOUNG: DENNIS KLEIMAN/RETNA; PAGE: NEIL ZLOZOWER

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19 "Cliffs of Dover"

GUITARIST: Eric Johnson
ARTIST: Eric Johnson
ALBUM: *Ah Via Musicom* (1990)

Johnson set the bar at a dizzying new height with this Grammy-winning instrumental. Just as brilliant as the "Cliffs" theme, Johnson's solo—full of precision pentatonics, left-field syncopation, octave displacement, wide-interval licks, and thematic quotation—packs an intensive phrasing lesson into a mere 40 seconds. And his "800-pound-violin" tone has never been bigger.

20 "Voodoo Child (Slight Return)"

GUITARIST: Jimi Hendrix
ARTIST: The Jimi Hendrix Experience
ALBUM: *Electric Ladyland* (1968)

Jimi's closing statement has it all: preposterous invention, reckless abandon, visceral passion, and sheer brawn. In the space of a single, relatively short solo—his second on the tune—he demonstrates everything that made him what he was, from the wah and distortion madness to the slapback delay and reverb. Hendrix throws down his gauntlet here; pick it up if you dare.

21 "Heartbreaker"

GUITARIST: Jimmy Page
ARTIST: Led Zeppelin
ALBUM: *Led Zeppelin II* (1969)

Was this the song that launched the fertile imagination of Eddie Van Halen? EVH credits it with jump-starting his two-hand-tapping innovation. The introductory hammer-ons and pull-offs here, which seem to trickle down the stairway from heaven, and the wacky behind-the-nut bends helped to further establish Pagey as a singular voice on the guitar. Is it sloppy? Yes, but it's also brashly brilliant.

22 "Statesboro Blues"

GUITARIST: Duane Allman
ARTIST: The Allman Brothers Band
ALBUM: *Live at Fillmore East* (1971)

Duane's first solo on this Blind Willie McTell cover, saturated with blues and Southern-rock inflections and laid over a tight boogie groove, is nothing short of archetypal. There are many candidates vying for the title of greatest slide solo in rock history, and Duane played a good percentage of them, including this one, which tops our list.

23 "Something"

GUITARIST: George Harrison
ARTIST: The Beatles
ALBUM: *Abbey Road* (1969)

Poor George. Although he was a creative soloist, he was often under the strict direction of Paul McCartney and producer George Martin, both of whom controlled his leads, in some cases dictating them note for note. Not so with "Something." Harrison's gentle love song is graced with a purely elegant solo, proving that the Quiet Beatle deserved a lot more respect.

24 "Cemetery Gates"

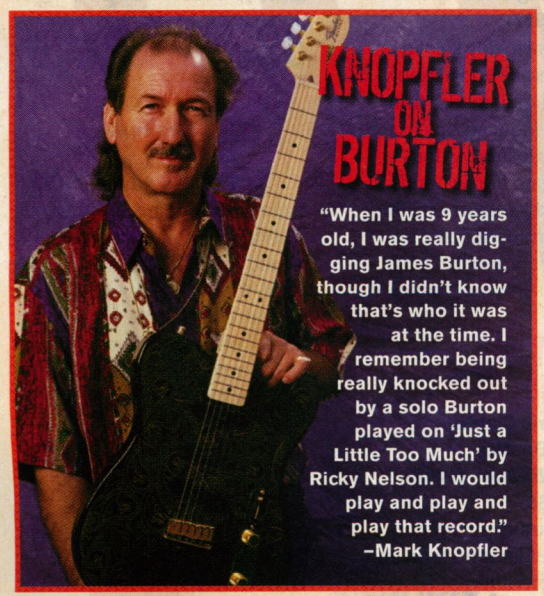
GUITARIST: Dimebag Darrell
ARTIST: Pantera
ALBUM: *Cowboys From Hell* (1990)

The opening track of Pantera's debut showcases the hallmarks of Dimebag's Texas-blues-meets-metal-shred style: rampant pinch harmonics, speedy legato licks, wild pentatonic and chromatic moves, and whammy-manipulated harmonic screams—all rendered with that squealing tone of his. All this, of course, made Dime one of the most influential guitarists to emerge during the '90s.

25 "Cause We've Ended as Lovers"

GUITARIST: Jeff Beck
ARTIST: Jeff Beck
ALBUM: *Blow By Blow* (1975)

Leave it to Beck to best capture the heartbreak of lost love in a solo. This one-sided conversation begins quietly, apologetically. But around 2:45 he loses patience, and his tone grows angry—as if he doesn't need her anyway—



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before tired conciliation returns as the song fades. We're betting Stevie Wonder didn't compose it this way, but it sure works.

26 "Jessica"

GUITARIST: Dickey Betts
ARTIST: The Allman Brothers Band
ALBUM: *Brothers and Sisters* (1973)

After the deaths of two founding members, the Allmans sorely needed a boost, and Dickey Betts gave them one in "Jessica," a paean to his daughter. His soaring, top-down lead (over an acoustic riff played by guest Les Dudek) embodies the giddy optimism of new life and new possibilities. The chiming main theme is enhanced by doubletracking, plus Chuck Leavell's electric grand piano.

27 "Rock Around the Clock"

GUITARIST: Danny Cedrone
ARTIST: Bill Haley and His Comets
ALBUM: *Shake, Rattle & Roll* (1955)

With its hints of jazz and Western swing, Cedrone's playing epitomizes '50s-rock flash. Sadly, he missed out on the song's success; only weeks after recording it, in the spring of 1954, he died after falling down a flight of stairs and breaking his neck.

28 "Wait"

GUITARIST: Vito Bratta
ARTIST: White Lion
ALBUM: *Pride* (1990)

At a time when arpeggio-based tapping was all the rage, this inventive lead—with its tapped bends, tapped slides, and tapped harmonics—featured the technique not as a show-offy trick but as a phrasing tool. Bratta's touch on this Top 10 track was a breath of fresh air to those consumed by the dark side of neoclassical shred.

29 "Fade to Black"

GUITARIST: Kirk Hammett
ARTIST: Metallica
ALBUM: *Ride the Lightning* (1984)

In this ode to hopelessness and death, Hammett's intro solo properly sets up a morose state of mind. With the intro set in B minor, he astutely climbs the A natural minor scale, foretelling the song's modulation to A minor for the verse. And in a nod, perhaps, to the greatest outro solo of all time, Hammett channels "Free Bird" with his cache of repeating licks.

30 "Satch Boogie"

GUITARIST: Joe Satriani
ARTIST: Joe Satriani
ALBUM: *Surfing With the Alien* (1987)

The fiercely swinging solo in Satch's namesake boogie showcases several trademarks, from tremolo bar–induced squeaks and squawks to groovy double stops, legato flurries, and pick taps. A key reason why this unusual instrumental disc went platinum, this is also likely the first Satriani solo you ever heard.

31 "While My Guitar Gently Weeps"

GUITARIST: Eric Clapton
ARTIST: The Beatles
ALBUM: *The Beatles (White Album)* (1968)

This George tune initially got the cold shoulder from John and Paul, leading its author to coerce Clapton into the studio for the solo. Said Harrison: "Then we listened to it back and said, 'Ah, there's a problem; it's not Beatley enough.' So we put it through the ADT [automatic doubletrack] to wobble it up a bit."

32 "I've Seen All Good People"

GUITARIST: Steve Howe
ARTIST: Yes
ALBUM: *The Yes Album* (1971)

Guitarist Peter Banks quit Yes, and Howe, his replacement, helped bring stardom to the band, thanks to an incredible breadth of technique and invention—both of which can be heard on this twisted solo, in its jazz, early-rock, and country licks.

33 "Sweet Child O' Mine"

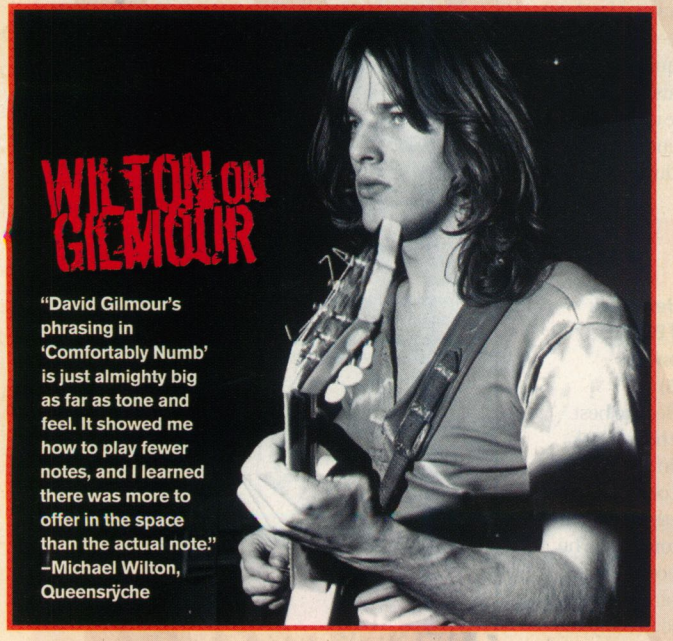
GUITARIST: Slash
ARTIST: Guns N' Roses
ALBUM: *Appetite For Destruction* (1987)

This burning Slash solo not only

"I've Seen All Good People" Yes



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made raw, wah-tinged leads and thick Les Paul tone cool in the late '80s; it also demonstrated how harmonic minor, when used sparingly, can be sculpted into hair-raisingly melodic lines.

34 "Reelin' in the Years"

GUITARIST: Elliot Randall
ARTIST: Steely Dan
ALBUM: *Can't Buy a Thrill* (1972)

A complete take with no overdubs—further evidence that early Steely Dan was indeed a great guitar band, turning loose amazing players (Randall and boyhood friend Jeff "Skunk" Baxter here) on amazing material. Long live the anarchic solos of the '70s!

35 "Black Star"

GUITARIST: Yngwie Malmsteen
ARTIST: Yngwie Malmsteen
ALBUM: *Rising Force* (1984)

"Bach and Roll" (aka neoclassical shred) was born with this lead on the opening track of Yngwie's solo debut, a ferocious showcase of harmonic-minor madness, two-octave minor arpeggios, wild diminished sweeps, and blazing alternate picking.

36 "Beat It"

GUITARIST: Eddie Van Halen
ARTIST: Michael Jackson
ALBUM: *Thriller* (1982)

In an era when MTV was new and Michael Jackson was king, the solo to this dance-pop smash—a wild ride of tapped harmonics, vibrato-bar dive bombs, and more—hipped new audiences to badass guitar playing.

37 "Cult of Personality"

GUITARIST: Vernon Reid
ARTIST: Living Colour
ALBUM: *Vivid* (1988)

Shred was in full swing when guitarists heard Reid's lead on this hit. Reaction was mixed. Was it a Coltrane-esque "sheets of sound" homage, a shred parody, or a sloppy spazfest? You be the judge. We think it's top-50 material.

38 "Light My Fire"

GUITARIST: Robby Krieger
ARTIST: The Doors
ALBUM: *The Doors* (1967)

Keyboardist Ray Manzarek gives Krieger a tough act to follow, but Robby's up for the challenge with this hybrid of blues, flamenco, jazz, and raga. Krieger, who studied Indian music at UCLA, brings everything to bear here and turns a four-chord banality into a classic.

39 "Walk This Way"

GUITARIST: Joe Perry
ARTIST: Aerosmith
ALBUM: *Toys in the Attic* (1975)

More a collection of short solos than a single blast, Perry's performance here redefined what a guitar solo could do in a commercial hard-rock song. With the help of Brad Whitford's funky rhythm playing, he takes three separate breaks, each time bringing the song to a higher level.

40 "Race With the Devil"

GUITARIST: Cliff Gallup
ARTIST: Gene Vincent and the Blue Caps
ALBUM: *The Screaming End* (1997)

Vincent's second single, originally released in 1956, is a stone classic, and Gallup's two quicksilver leads take it over the top. Listen to them and you'll understand why he's Jeff Beck's favorite guitar player.

41 "Bohemian Rhapsody"

GUITARIST: Brian May
ARTIST: Queen
ALBUM: *A Night At the Opera* (1975)

With this solo—one of the most singable leads on our list—the guitar-harmonization whiz and king of rock counterpoint created the perfect lead-in for the revolutionary "Galileo" segment. Laid-back phrasing, untouchable tone.

42 "Crossfire"

GUITARIST: Stevie Ray Vaughan
ARTIST: Stevie Ray Vaughan
ALBUM: *In Step* (1989)

We'll bet Albert King was proud as SRV cranked out all those syncopated and unrestrained 17th-fret bends. The "Crossfire" solo demonstrates how the stock pentatonic box can be converted into a treasure trove of memorable licks.

43 "All Right Now"

GUITARIST: Paul Kossoff
ARTIST: Free
ALBUM: *Fire and Water* (1970)

You know a solo's great when the audience can hum along with it, beginning to end. Kossoff, a vastly underrated guitarist, achieves that objective with "All Right Now." Using four-measure call-and-response phrasing to open, he then gives way to that now-classic bass riff, before slowly rebuilding to a second, even more intense call-and-response motif. All right!

44 "Magic Man"

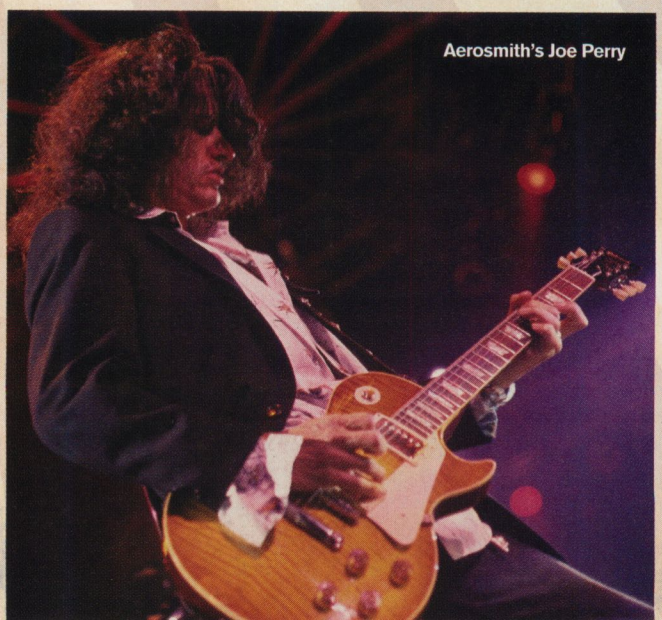
GUITARIST: Roger Fisher
ARTIST: Heart
ALBUM: *Dreamboat Annie* (1976)

The Wilson sisters' Zeppelin influence can also be heard in original Heart guitarist Roger Fisher's work. Fisher, a Page acolyte who admired his hero so much he often toted a Gibson

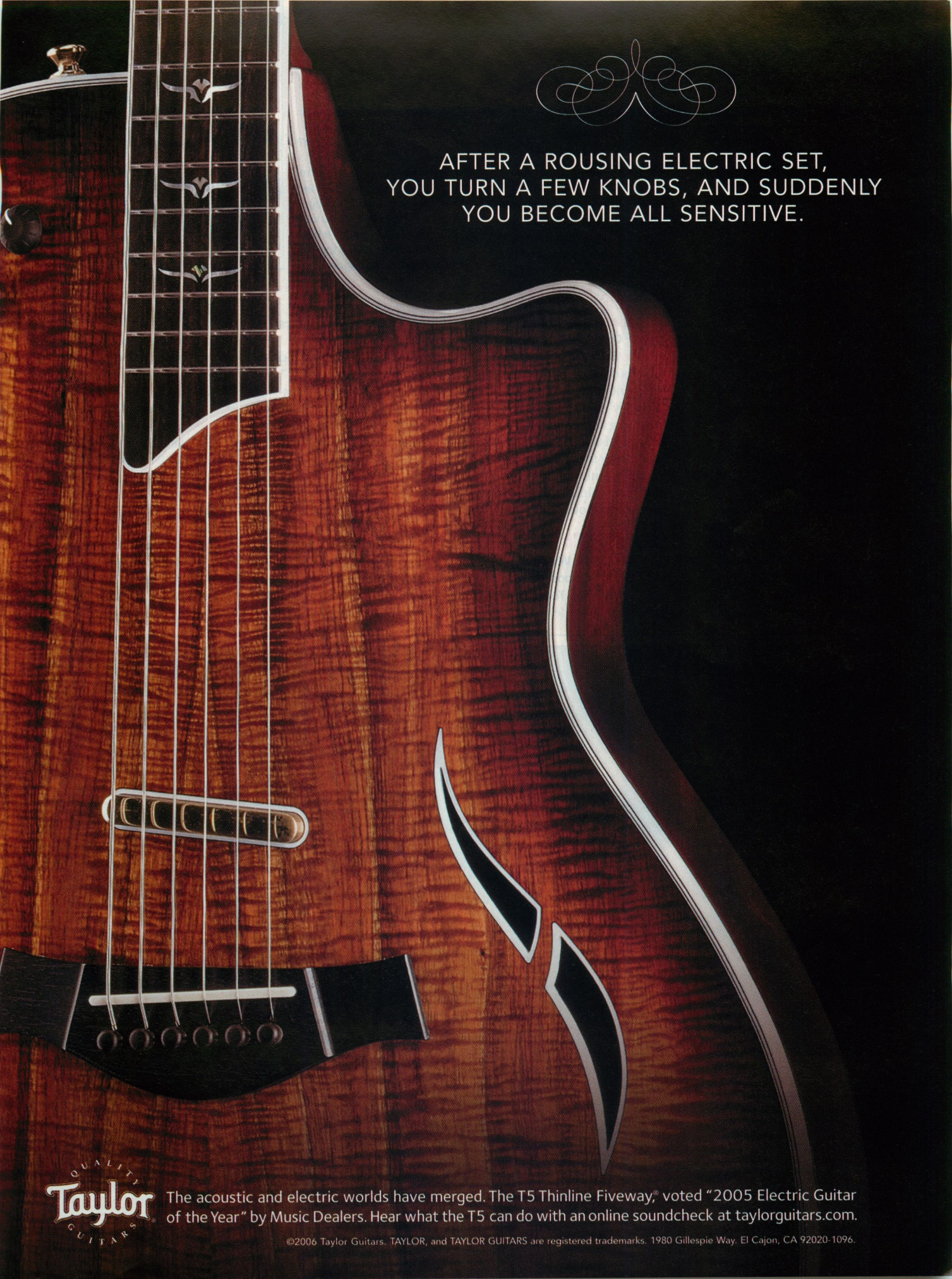
"Bohemian Rhapsody" Queen



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Aerosmith's Joe Perry

RICK GOULD


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doubleneck around with him, pays fitting tribute with this magical, expertly measured solo.

45 "Since I've Been Loving You"

GUITARIST: Jimmy Page
ARTIST: Led Zeppelin
ALBUM: *Led Zeppelin III* (1970)

The apotheosis of Zep-style blues, this slow burner sets Page off into one of his most explosively emotional statements, highlighted by wicked pentatonic runs and insistent, wailing bent notes.

46 "Hitch a Ride"

GUITARIST: Tom Scholz
ARTIST: Boston
ALBUM: *Boston* (1976)

For those whose heads nearly explode as "Free Bird" clatters to its conclusion, there's always this equally great yet far less apoplectic multiple-guitar outro. Brace yourself for the lick at 2:59—it'll give ya more than just a feeling.

47 "Shapes of Things"

GUITARIST: Gary Moore
ARTIST: Gary Moore
ALBUM: *Victims of the Future* (1983)

Few guitarists could ever hand Jeff Beck his ass, but Irish axe-master Gary Moore does just that in making over this classic Yardbirds track Jerry Lee Lewis style—with great balls of fire!

48 "Mr. Crowley"

GUITARIST: Randy Rhoads
ARTIST: Ozzy Osbourne
ALBUM: *Blizzard of Ozz* (1981)

Rhoads often composed his leads prior to recording, but for "Crowley" Ozzy encouraged his young apprentice to erupt in improvisation. The result? Mandatory metal licks: repeating pentatonic phrases, chromatic fret-climbers, and slippery legato moves.

49 "No More Tears"

GUITARIST: Zakk Wylde
ARTIST: Ozzy Osbourne
ALBUM: *No More Tears* (1991)

This minute-long lead—featuring percussive palm mutes, intense blues-rock bends, aggressive vibrato, cleanly picked pentatonic patterns, and a crushing Les Paul tone—illustrates why Wylde has sat in what was once Rhoads's throne longer than any other Ozzy picker.

50 "Too Much Monkey Business"

GUITARIST: Chuck Berry
ARTIST: Chuck Berry
ALBUM: *After School Session* (1957)

Berry laid the foundations of rock guitar with every song he recorded, but this solo, punctuated by a violent series of off-beat unison bends, is a real standout.

51 "Whole Lotta Love"

GUITARIST: Jimmy Page
ARTIST: Led Zeppelin
ALBUM: *Led Zeppelin II* (1969)

At a mere 12 bars, one of Page's shortest solos, but once heard, never forgotten.

52 "So Many Roads"

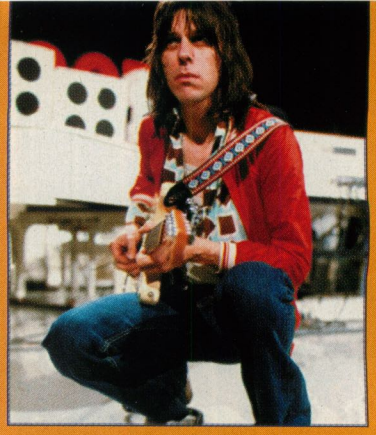
GUITARIST: Joe Bonamassa
ARTIST: Joe Bonamassa
ALBUM: *You and Me* (2006)

All the proof you need that

CONTINUED ON PAGE 134

THOROGOOD ON BECK

"'Beck's Bolero' is so great that every time I hear it, I have to hear it twice. It's like, how can you describe the sunset? How can you describe sex with a woman you're madly in love with? How can you describe a hug from your child? You can't; that's what makes it beautiful, so let us not try."
–George Thorogood



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As a member of the Police, ANDY SUMMERS pushed the boundaries of rock guitar playing. Now he's looking back at his illustrious past in a fascinating new memoir.

By Mac Randall Photography by Dennis Mukai

He's one of those privileged few guitarists whose sounds are instantly recognizable. "Roxanne," "Message in a Bottle," "Walking on the Moon," "Every Breath You Take"—each song is filled with shimmering chords or softly plucked arpeggios that are indelibly Andy Summers. The guitar parts he created on those tracks (and many more) have improved the lives of millions, made Summers himself a famous and wealthy man, and lifted the Police, the nouveau power trio with whom he recorded them, into the Rock and Roll Hall of Fame.

But there's been a lot more to Summers's life than rocking out with Sting and Stewart Copeland. Believe it or not, the man was 40 when he laid down that classic rhythm part on the massive 1983 hit "Every Breath You Take." He'd been a professional musician for more than 15 years before he joined the Police. At the peak of the psychedelic '60s, he was playing in bands like the Animals, the Soft Machine, and Dantalian's Chariot. In the early '70s, he played sessions, taught lessons, and studied classical guitar at Northridge University in California. Moving back to his native England, he hooked up with cult favorites Kevin Ayers and Kevin Coyne before landing a job as a sideman for, of all people, Neil Sedaka. (In an even more unlikely twist, he got the latter gig through his old friend Robert Fripp.)

All this and more is covered in Summers's excellent new book, *One Train Later* (Thomas Dunne/St. Martin's Press). The title refers to the way he became a member of the Police: through a chance meeting with Stewart Copeland getting off the London Underground. If he'd been one train later, you might never have gotten to hear "Every Breath You Take."

Summers's pedigree more than qualifies him to join Billy Gibbons (MAR/06) and Nile Rodgers (MAY/06) in the ranks of *G1*'s Other Guitar Heroes—those guys that aren't generally spoken of in the same breath as Hendrix, Clapton, Page, et al., but who should be—so we were gratified that he agreed to sit down with us for this exclusive interview, which he gave over the phone from his L.A. home. And if you'd like to figure out how to get some of Andy's classic guitar parts under your own fingers, take a look at this month's Rhythm Methods lesson, on page 38.

What prompted you to write a book? It had been coming on for about 20 years. I always thought I could do it—I had written things before—but music was such a preoccupation for me that I hadn't been able to focus on it. It was still there, though, like an itch that desperately needed to be scratched. And finally, with the life I have now in Los Angeles, I found that I could make the time to really get into it.

So there wasn't any specific catalyst? No, just the urge to write. I've had such an anecdote-rich life, and I knew that there would be people out there who'd like to read something like this, but the audience side of it didn't interest me as much as the actual writing process. Once I got going, it became a total disci-



pline. There was a sustained period of about six months where I just went and wrote every day for five hours a day. I really enjoyed it. It's like practicing the guitar. If you keep at it every day, you get better and better.

And you've always been quite comfortable with practicing every day. Yeah, I've had a lifetime of sitting alone with the guitar. I don't mind it at all. That's sacred time to me. I still practice every day: two hours minimum, four hours if I've got the time. I got back into classical guitar about five years ago, and that's a process where you're always expanding your repertoire and looking to play something that's slightly out of reach, because that's how you build your muscles, both mentally and physically. Right now, I'm working on a Bach lute suite. Also a lot of [contemporary Cuban composer] Leo Brouwer—his stuff is a real technique-stretcher.

Your book's coming out not long after Stewart Copeland's film, *Does Everyone Stare,* which features home-movie footage from the Police years. Is this just a coincidence? It is. I had no idea Stewart's movie was coming out. In the sense that both projects are out around the same time and raising the band's profile, I suppose it's helpful. I don't think one detracts from the other.

It is interesting to read about events in the book and see how those same events looked on film. Like the gig at the 1979 Pinkpop Festival in Holland, where you yell at Stewart to slow down about 10 seconds into the set. Yeah, there were a few moments like that [*laughs*].

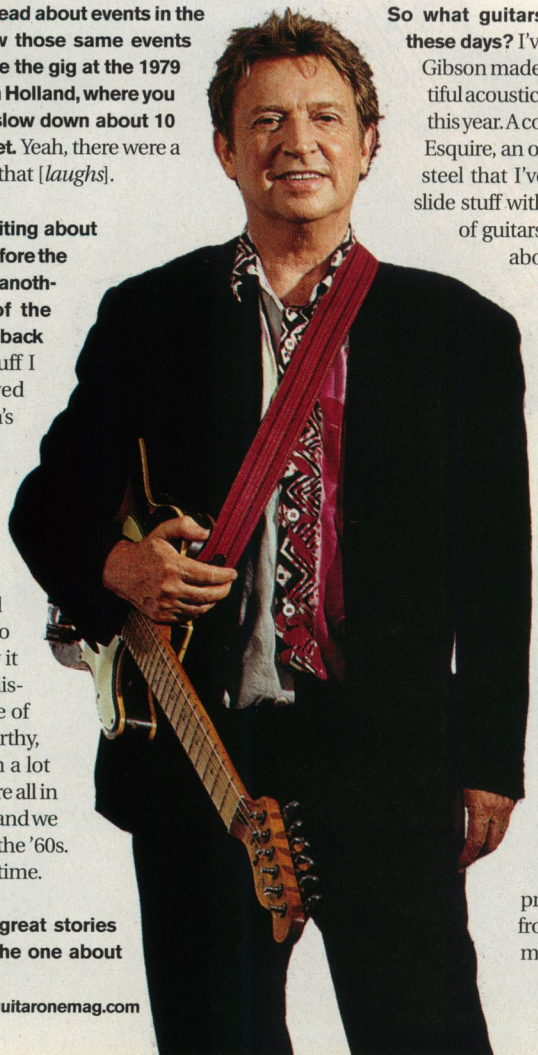
While you were writing about your musical life before the Police, did you take another listen to any of the records you made back then? The only stuff I got out and played was the Dantalian's Chariot records, all of which have ended up on CD, believe it or not. There were a couple of song titles I wanted to check, and I also wanted to see how it would affect me to listen to it now. Some of it's pretty cringeworthy, but I look at it with a lot of affection. We were all in our early twenties, and we were in London in the '60s. It was an amazing time.

One of the many great stories from that time is the one about Eric Clapton using your '59 sunburst Les Paul to record the first Cream album. Yeah, his had gotten stolen. Also, I'd told him where to buy his in the first place, because the one I'd bought had been hanging right next to it in the shop. So I sold him mine, for 200 pounds. I originally bought it for 80. I should ask him for it back—at the original price. Now, those guitars routinely go for hundreds of thousands of dollars. What's wrong with this picture? [*laughs*] I had a '57 goldtop, too, and Gibson gave me a reissue that's so much better. So I sold the original one.

> "I'd spent my life trying to be a great soloist, and there I was in this f---ing punk band where you're not supposed to play solos. It was ridiculous."

I take it you're not that sentimental about guitars. Only if I really have a history with them. If I've developed any attachment to them, it's painful for me to let them go.

What about the famous '63 Telecaster hybrid you played during all those years with the Police? Oh, I've kept that, though I don't play it very much anymore. Actually, Fender's doing a replica edition of my Tele for next year; it's part of their tribute series, where they reproduce every nick, scratch, and dent. Should be a collector's item.



So what guitars are you favoring these days? I've got an ES-335 that Gibson made for me, and a beautiful acoustic that Martin gave me this year. A couple of old Strats, an Esquire, an old wooden National steel that I've been doing some slide stuff with. I've got hundreds of guitars, but there are only about six that I use all the time. And I just got a new VHT Pitbull amp that's killing me. Amazing.

You were already experimenting in the '60s with the extended chord voicings that you later became famous for in the Police. Were you educated enough about theory at the time that you knew you were playing, say, an Am11? I knew something about it—I was always pretty interested, even from the beginning, in music theory—but a lot of it was just innate ability. I didn't always know what a chord was based on, but I could hear it in my head and find it. That kind of theoretical knowledge is so easily available now, but in England in the '60s there was *nothing of the sort.* Ten years later, I got to know so much more when I went to university in California and actually studied music.

That's a period you don't focus on much in the book, but it must have been crucial for you as a player. Absolutely. It was kind of a low point for me personally, but it was also a time when I gathered huge amounts of knowledge, so then I could return to England fully loaded and go, Right, this time things are going to work. I was playing relentlessly, and I had two incredible teachers: Vincent Macaluso, a wonderful classical player; and Howard Heitmeyer, who'd come out of the Hollywood session scene and taught me a lot of South American stuff. My style changed after that. I think that's when I really learned to play. And it's surprising, now that I've come back to classical guitar, how much easier a lot of the old pieces are. I wonder why I found them so difficult when I was in my 20s. I guess it's because I've played so much more music now that I understand them better.

You write about how frustrating it sometimes was to be playing in the Police during the punk era, when guitar solos were frowned on. But, actually, you played quite a few memorable solos on those records. That's true. The one on "So Lonely" stands up quite well. It sounds like a song on its own.

Although someone does barge in on harmonica toward the end. That would have been Sting, if I remember correctly. I didn't mind that, because it pushed the song even more. "Driven to Tears" is a good one, too. But it was still frustrating. I'd spent my life trying to be a great soloist, and there I was in this fucking punk band where you're not supposed to play solos. It was ridiculous. If you've heard any of my other records over the years, you'll know that the chops were there, but the framework just didn't allow it.

By the time we get to the *Ghost in the Machine* sessions in 1981, things are falling apart within the band. Yeah. Those sessions were no fun. And it's still not a record I particularly enjoy. To me, the first two records are the best. The other ones weren't bad, and they sold zillions, but the real creative spark was on the first two. Of course, that's just my opinion, and it probably has something to do with there being more guitar on the first two records. We became so huge that after a certain point nobody was thinking right anymore. It was nothing personal—we're all still good friends.

It's too bad that you and Sting didn't write more

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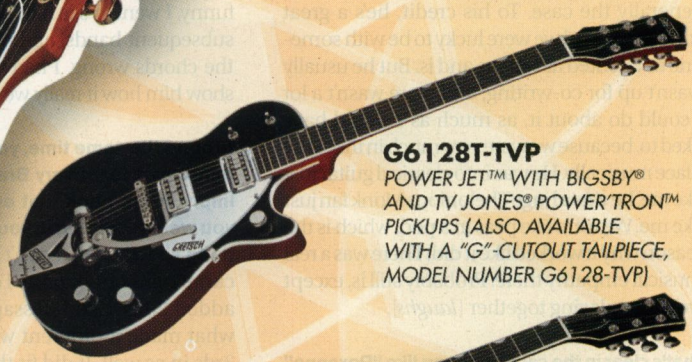
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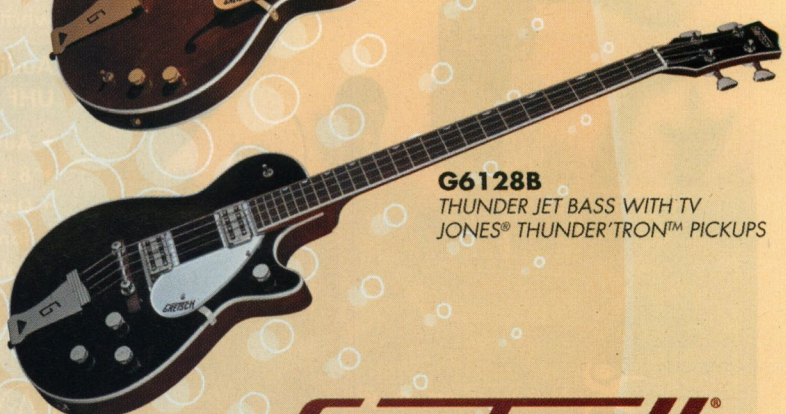
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together. A couple of songs that you co-wrote in the later days of the band, "Once Upon a Daydream" and "Murder by Numbers," are real standouts. Yeah, Sting was occasionally prepared to collaborate a little bit, but that wasn't generally the case. To his credit, he's a great songwriter, and we were lucky to be with someone as talented as he was and is. But he usually wasn't up for co-writing, and there wasn't a lot I could do about it, as much as I would have liked to, because we were very much in the same place musically. He was into classical guitar just like me, he was a huge Thelonious Monk fan just like me. We were like peas in a pod, which is the reason why it worked like it did. There was a real musical empathy there. Probably still is, except we're not playing together [*laughs*].

That's clear in the case of a song like "Roxanne." As you explain in the book, Sting brought it in as a bossa nova, then you and Stewart completely transformed it. Right. What makes the Police sound like the Police are the arrangements of those songs. The basic songs sounded totally different from the way they'd end up on the records. There were some tough compromises.

Back to "Murder by Numbers"–I presume the chords are yours and the melody is Sting's. That's right. I came up with that progression while I was recording *I Advance Masked* with Robert Fripp, and I kept playing it in the studio during the *Synchronicity* sessions. Sting said, "I really like that, I've got some lyrics that would go great over it." And I wasn't about to argue. It's funny, I went to see him play it with one of his subsequent bands, and the guitar player had the chords wrong. I had to go backstage and show him how it really went.

Around the same time, you came up with the guitar part for "Every Breath You Take." You imply in the book that even at the moment you were recording it, you knew it was something special. Oh, I don't know. The voicings came right out of parts I'd done before with added 2nds, like "Message in a Bottle." But what made it different was that I put in the 3rds in as well. It did fit the song perfectly. It was one take, and everybody stood up and applauded afterwards.

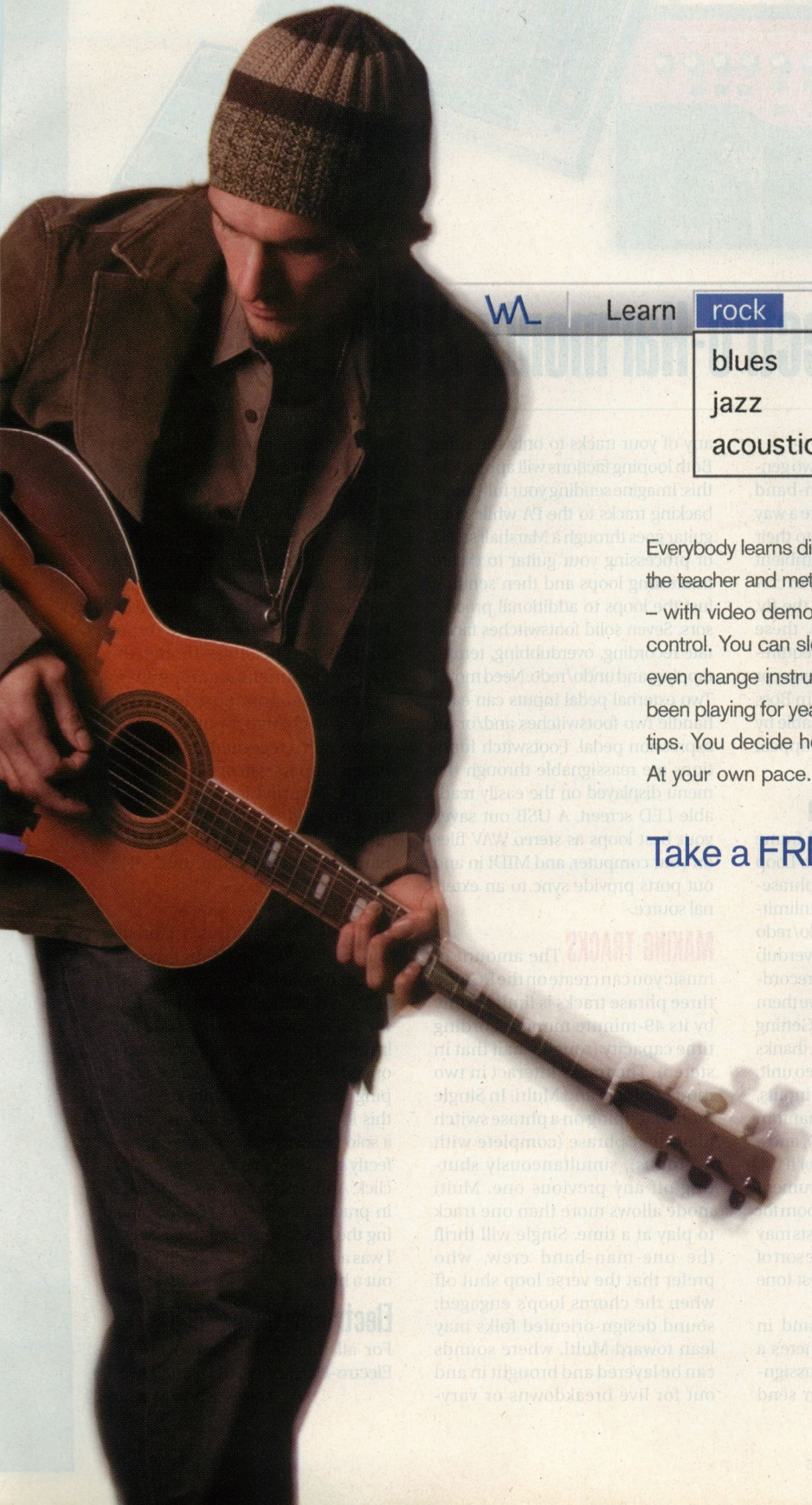
For all intents and purposes, your book ends in August 1983, though there are a few brief references to later years. Well, that seemed like a logical end point because of the way the book is structured. And let's face it, there isn't really much else that can compete with walking out onto the stage at Shea Stadium in front of 60,000 people.

From the way the book ends, I get the sense that you still feel a lingering dissatisfaction about the Police's breakup. Yeah, but only in the sense that there was no real resolution, no final payoff. We just disappeared. Miles [Copeland, the Police's manager] wanted us to keep quiet about it, maybe with the thought that one day we'd get back together. Well, it hasn't happened and I don't think it's going to happen.

So the Rock and Roll Hall of Fame induction in 2003 was the final Police reunion? I'd say so. I can't see Sting ever wanting to do it again. He always says, "Never say never," but that's just a platitude.

Now that the book's finished, what's next? I'd like to keep writing, but I don't necessarily want to do a sequel to this book. I'd rather do fiction. I'm just about to start working on a score for an indie film with Danny DeVito in it called *One Part Sugar*. The next thing I'm planning to put out is a duo record I did with a classical guitarist called Ben Verdery. I play mostly electric on it, in a very different style from anything I've done before. I'm coming up with a lot of solo-guitar compositions, too. And like most people in L.A., I've got a screenplay in the works—I can't say much about it, but if it catches on you'll be wanting to call me back [*laughs*].





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ON THE CD

By Michael Ross

Looping musicians fall into two general categories: one-man-band types, for whom loopers are a way to build an accompaniment to their soloing and/or vocals; and ambient sound-design types, who live to create audio textures, often on the fly. Though crossover abounds, these two groups have disparate requirements for their looping hardware or software. Two new pedals from Boss and Electro-Harmonix are usable by either group, but each will appeal more to one than the other.

Boss RC-50 Loop Station

Housed in the rugged metal frame for which Boss is famous, the Loop Station offers three separate phrase-looping tracks. Each allows unlimited overdubbing—with an undo/redo function in case your last overdub was ill-advised. Once you've recorded the three tracks, you can save them together as one of 99 patches. Getting sound into the RC-50 is simple, thanks to a wealth of I/Os. A true-stereo unit, it has stereo 1/4" instrument inputs, an XLR mic input with 48V phantom power (switchable in and out), and a 1/8" aux input for a CD player or iPod, all with level controls. The instrument input provides enough headroom for line-level instruments; guitarists may find that they need to use some sort of boost pedal to achieve the best tone quality.

Outputs are stereo too, and in addition to the main outs, there's a pair of sub outs. These are assignable, which means you can send any of your tracks to only the subs. Both looping factions will appreciate this: Imagine sending your full-range backing tracks to the PA while your guitar goes through a Marshall stack, or processing your guitar to create interesting loops and then sending just the loops to additional processors. Seven solid footswitches facilitate recording, overdubbing, tempo tapping, and undo/redo. Need more? Two external pedal inputs can each handle two footswitches and/or an expression pedal. Footswitch functions are reassignable through the menu displayed on the easily readable LED screen. A USB out saves your best loops as stereo WAV files on your computer, and MIDI in and out ports provide sync to an external source.

MAKING TRACKS The amount of music you can create on the RC-50's three phrase tracks is limited only by its 49-minute mono recording time capacity (roughly half that in stereo). The tracks interact in two modes, Single and Multi. In Single mode, stepping on a phrase switch plays that phrase (complete with overdubs), simultaneously shutting off any previous one. Multi mode allows more than one track to play at a time. Single will thrill the one-man-band crew, who prefer that the verse loop shut off when the chorus loop's engaged; sound design-oriented folks may lean toward Multi, where sounds can be layered and brought in and out for live breakdowns or varying degrees of coloration. In either mode each track's level, pan, direction (forward or reverse), and output (Main or Sub) can be set individually. Minor speed adjustments are possible without affecting the pitch, while radical time adjustments cause obvious sonic warbling, which electronica types could find appealing—though the more experimental among them may be disappointed to learn that you can't change a phrase's pitch after you've recorded it. All time-based loopers will appreciate that the RC-50 provides a total of 379 rhythm guide patterns using sampled drums in a variety of time signatures, rather than a dull click-track.

PLAYING WITH YOURSELF Working with the RC-50 proved to be extremely intuitive, despite a cryptic manual. I was quickly jamming along with the prerecorded demo tracks, and layering my own parts was simple once I figured out the switch-stepping order. I could easily see using this looper as my backing band for a solo performance, or layering perfectly synched parts in a band using a click. Ambient parts were assembled in practically no time. By reassigning the tap-tempo switch to reverse, I was able to flip track direction without a hitch.

Electro-Harmonix 2880

For all intents and purposes, the Electro-Harmonix 16 Second Delay

CONTINUED ON PAGE 142

MASSIMO GAMMACURTA; DETAILS: ANNA DICKSON


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TEMPO
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PHRASE 2
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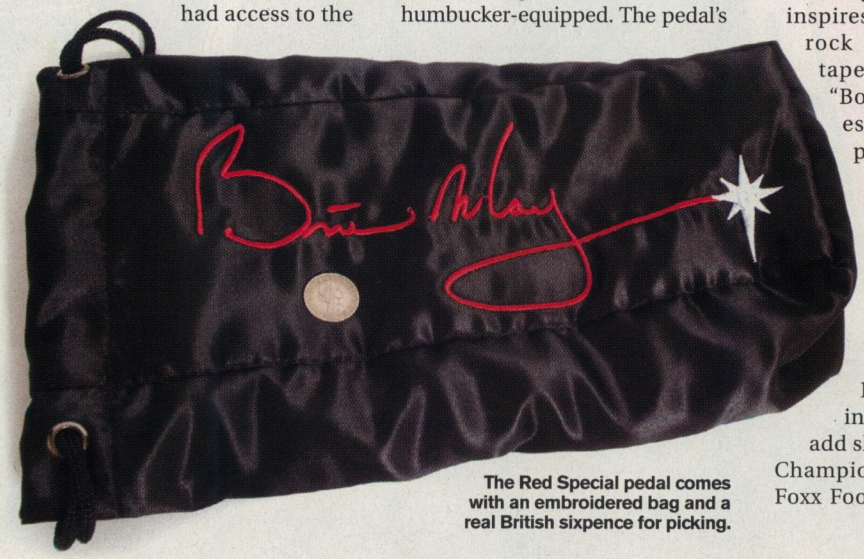
By Michael Ross

DigiTech's Artist Series modeling pedals have opened the door to a whole new world for guitarists. Not content to merely emulate standard brand-name equipment, the DigiTech designers have gone a step further, offering the actual "sound" of rock legends by accurately aping the instruments, amps, and effects they employed in their original combinations, as well as modeling the studio tricks from their classic recordings. DigiTech's latest entry in the series is the Brian May Red Special Pedal. The company again worked closely with engineering icon Eddie Kramer to create the perfect specs for each model; Brian May's considerable input meant that they also had access to the gear he used with Queen. To further enable you in your quest for that May sound, DigiTech also rounded up a supply of now-antique British sixpence coins—Brian's plectrum of choice. How cool is *that*?

LOOKS The Red Special's Model knob lets you choose between seven song settings, while three concentric knobs sculpt the sound. Two knobs control Gain (tip)/Level (ring) and Treble (tip)/Bass (ring). A third knob is similarly divided into tip and ring sections; the tip governs Control, whose parameters depend on the model you've selected, and the ring, labeled Guitar, matches the unit to your guitar, whether it's a reissue version of May's guitar, a standard single-coil instrument, or humbucker-equipped. The pedal's Flexible Output mode allows you to run into a mono amp or mixer, or stereo mixer and stereo amp. As with the DigiTech Jimi Hendrix Experience pedal, a toe switch and a heel switch on the treadle offer a minimum of two sounds per model.

SOUNDS All the patches are modeled from May's homemade Red Special guitar with Burns Tri-Sonic pickups, running through a treble booster and into a Vox AC30 amp, unless otherwise noted. The tunes modeled are for the most part a greatest-hits collection, but model number one is an interesting choice: "Keep Yourself Alive," from the first Queen record, doesn't appear on many hit compilations but inspires a pair of great hard-rock tones with modeled tape flange. Number two, "Bohemian Rhapsody," is essential, with the heel position capturing both the vocal-like sustain of the solo and the heavy rock rhythm part; if you move to the toe position, the sound morphs into a facsimile of the orchestral fanfare finale. "Tie Your Mother Down" includes both intro and solo tones—just add slide. "We Will Rock You/Champions" adds a model of a Foxx Foot Phaser in homage to

CONTINUED ON PAGE 144



The Red Special pedal comes with an embroidered bag and a real British sixpence for picking.

MASSIMO GAMMACURTA; DETAILS: ANNA DICKSON

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GAIN
LEVEL
TREBLE
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CONTROL
GUITAR
MODEL



Gibson Les Paul Goddess



FEATURES

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ON THE CD

By Douglas Baldwin

Gibson's latest addition to the Les Paul line confronts two marketing problems. The first is the issue of gender: Given that the music industry treats most female musicians as sex objects or as non-consumers, what can a manufacturer do to turn heads around and tap into this huge market? The second is the tricky concept of changing a good thing: How do you maintain consumer interest in a classic product such as the Les Paul without straying too far from a successful formula? The Goddess, a guitar that's both innovative and classic, answers both of these questions.

LOOKS Gender issues aside, any guitarist will admit that "sexiness" is a big part of a guitar's visual allure. As such, the Goddess is quite the eye candy. Our review model's Ice Burst finish is immodestly revealed sans pickguard and accented with refrigerator-white binding and pickup rings and chrome hardware. Lingering stares were rewarded with seductive details like the coils of blue-tinted wire underneath the clear pickup covers and the deep blue pearl Gibson logo on the headstock. A bit of orange-peel rippling in the finish around the fretboard tongue and a loose volume knob were two minor cosmetic concerns. Fashion faux-pas were limited to the blue logo getting lost on the black headstock and the smallish aluminum strap pins not accessorizing with the proper bling like the other chrome hardware does. But the overall sense of style that the Goddess displays is strong, and not at all stuck in the cutesy-poo gender ghetto where some so-called "girl guitars" dwell.

FEEL The Goddess is far more than a mere looker. The most significant change in structure is the svelte body, trimmed down a mere two percent from the standard Les Paul. Apparently, Gibson chose lighter wood for this line as well, because the resulting weight loss is substantial; my own Les Paul Special weighs in at a burly 10 lbs., whereas the petite Goddess tipped the scales at a mere 7.25 lbs. For active, on-your-feet rockers, the Goddess would be a far friendlier burden to shoulder through a three-hour gig. Not being endowed with a healthy set of gazongas, I passed the axe to several female guitarists, all of whom agreed that the Goddess was a good fit against their upper torso and ribcage. According to Gibson, a number of female musicians beta-tested the Goddess with just such an approach in mind. This also led to the matte finish on the guitar's sides and back which, according to Gibson, keeps the thighs of a short-skirted player from sticking to the finish.

The neck combines Gibson's "1960 slim taper" profile with a bit more flattening across the back, which became more noticeable when traveling to the upper frets. It was a lighter, less clubby feel than many Gibsons, yet it still retained the firm, rounded contour you expect on a Les Paul. At 1.625 inches, the nut width is 1/16" narrower too. Sources at Gibson confirmed that many of their female advisers preferred this narrower contour, which—again shattering the "girl vs. boy" argument—is identical to that of the Angus Young model.

SOUND There's no doubt that the Goddess descends from the omnipotent Les Paul. The unamplified tone is strong and clear, and an excellent setup ensured no errant buzzes or pitch problems. Plugged in, it has the classic Les Paul sound: bright yet round-edged highs, a wide range of grainy mids, and a warm, wide bottom, with a soothing compression that seems to swell soft notes and take the harsh edge off rough picking. The only difference in response between the Goddess and my reference axe was in the lowest notes, which—perhaps because of the Goddess's lower mass and size—were just a shade more diffuse. And of course, the single volume and tone knobs eliminate the possibility of mixing pickups in different measures (which many players never fiddle with anyway), but the dual pickup position was perfectly balanced, providing the unique "third voice" that any dual-humbucker guitar should.

IS IT FOR YOU? In spite of the rhetoric, this is not a gender-specific guitar. While the average female player will find the Goddess's reduced weight and size a welcome gift, there are many male players who seek the same relief. Whether your attraction to this instrument is a case of "Venus envy" or a practical need for a more feminine Les Paul, the hammer of this Goddess lands a mighty blow.

MASSIMO GAMMACURTA





Babicz Octane

Guitar 1 Award
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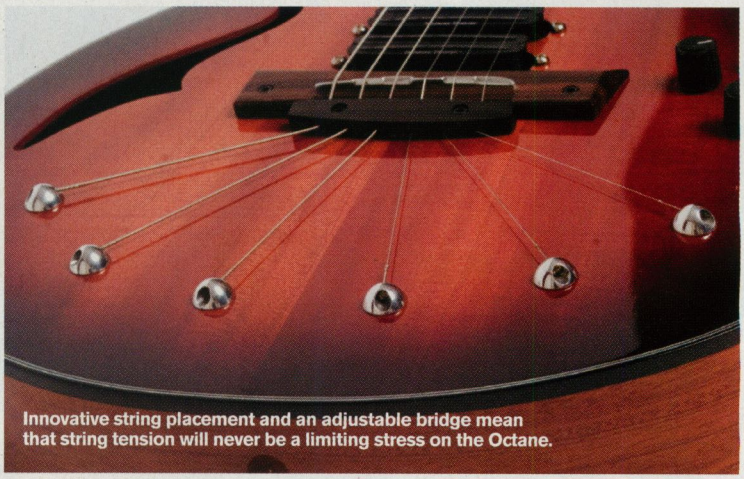
By Douglas Baldwin

Acoustic guitars have limited lives. Pit 100-plus pounds of string tension against four or five pounds of wood and sooner or later the strings win, leaving you with a bellied top and a bent neck. Add to this the headaches that go along with making an acoustic instrument capable of rock-level tone and volume, and you can understand why most guitarists who regularly combine acoustic and electric end up playing what are basically howling hunks of firewood with a gloss finish. Jeff Babicz (rhymes with "rabbits") has already proven himself a consummate builder of radically redesigned (and beautiful-sounding) acoustics capable of adjusting to the ravages of string tension. His new Octane guitar transfers his vision to a hollow-bodied electric design with remarkable success.

LOOKS The Octane's eye-grabbing strings-across-the-face arrangement is part of Babicz's "Lateral Compression Soundboard" design, which transfers string tension from the center of the guitar to its perimeter and eliminates top bellying. Other innovations include a bolt-on, adjustable bridge coupled with a second string retainer (which further reduces warpage and allows for adjustable intonation) and an adjustable neck for setting the action. It's a credit to Babicz that all this nuts-and-bolts technology has been so artfully integrated into the guitar's design. Take a close look: The chrome string ends across the guitar's face are capped with comfortable and unobtrusive chrome bonnets, the black hex head nuts are neatly countersunk into the bridge, and the neck adjusts with a single countersunk screw, handsomely framed by a small chrome surround. Incidentally, construction, setup, and finish on our review model was absolutely flawless.

SOUND If the Octane were just a *good*-sounding guitar, it would earn points for its ease of adjustment. But this is a *great*-sounding guitar in every respect. Although its acoustic output is quiet, it's remarkably well-balanced and could easily be used for recording. Switch to either of its amplified modes—via piezo or magnetic pickups—and prepare to be blown still further away. Our review model came with Seymour Duncan Hot Rails (bridge and middle) and Cool Rails (neck) pickups that dripped with attitude. Snarl and snap abounded, and each of the five pickup positions gave a unique slant on the overall tone. The L.R. Baggs piezo system sounded great through a standard guitar amp; through a full PA system, it was glorious. And even with the magnetic pickups raging through an overdriven 100-watt tube amp, the Octane proved nearly immune to foghorn feedback. "When you can truly transmit organic vibrations through high-quality electronics, then you've created a guitar that is a benchmark for blues, jazz, and rock musicians," notes founder and designer Jeff Babicz.

IS IT FOR YOU? There are an awful lot of acoustic-electric guitars hanging on the wall at your local music store, but only a precious few will cover the electric end of the spectrum like the Babicz Octane. For delivering brilliant innovation, consummate build quality, and a superior palette of tones, the Octane clearly earns our One Award.



Innovative string placement and an adjustable bridge mean that string tension will never be a limiting stress on the Octane.

ANNA DICKSON



BRIAN MAY

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ON THE CD

By Michael Ross

TC Electronic's G-Major guitar processor was a significant step towards making extremely high-quality processing accessible to cash-strapped guitarists, but at $699 list it still left many pickers out in the cold. The G-Sharp is an attempt to reach even the most pecuniarily challenged musician seeking a rackmounted multi-effects unit.

LAYOUT The G-Sharp is a dual-engine guitar processor that combines the respected TC modulation, delay, and reverb with an easy-to-use interface. Each of the two engines gives you 15 different factory presets that let you navigate quickly through the parameters. The faceplate has an intelligently chosen knob layout, beginning with an input attenuator, one knob for overall effects mix (not including reverb), and a separate knob for the reverb blend. The Effects Engine section has a knob that selects among eight modulation effects and seven delay effects (you can have modulation or delay but not both). Two more knobs in the effects section serve dual purposes, governing either delay length and feedback for the delays or speed and depth for the modulation effects. The Reverb Engine knob chooses one of 15 reverb types, while other knobs deal with pre-delay, decay, and color (or tone). A tap tempo knob is provided for delay times and tremolo speeds (other modulation effects are set with the knob). A switch allows the effects and reverb to be series or parallel.

On the back panel is a Killdry switch that eliminates the dry signal for parallel effects loops, standard stereo ins and outs, and a digital I/O section for recording. MIDI I/Os and a footswitch input complete the rear panel. You can control G-Sharp via a footswitch or MIDI controller—if you wish to maximize the potential of this unit, we would recommend the latter.



The TC G-Sharp provides both digital and analog as well as MIDI ins and outs.

SOUNDS Check the TC website for a full description of all the effects contained in the G-Sharp, but here are some of the highlights. Chief among them is the legendary Dynamic Delay, first offered in the TC 2290, which reduces your delay signal until you stop playing to prevent it muddying up your solos, a very useful thing. The phasers, both Vintage and Smooth, sound terrific, and the choruses capture the lush sound of the coveted TC pedal, though a faster top speed would have been nice. For Leslie-like speed, the flanger and vibrato settings work well. The tremolos have the range of an Oscar–winning actor. The G-Sharp would be worth the price for the spring reverbs alone: three different ones, each of which would sound right at home in front of a tweed amp. As a tweaker, I found it refreshing that the unit comes with slots for presets but none of the usual flashy but unusable ones from the factory, thus encouraging you to instantly start saving your own creations.

IS IT FOR YOU? Having to choose between modulation and delay may be problematic for some. Still, if you're willing to sacrifice some functionality for world-class processing in a budget package, look no further than the G-Sharp.

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Empress Tremolo

By Michael Ross

The audio signal path of the Empress Tremolo is analog, but the effect is controlled digitally via opto technology. This unit offers three waveforms: an asymmetrical tremolo modeled after a '65 Fender Vibrolux ("tube"), a square wave for a harder sound, and a typical triangle wave setting. The tap-tempo switch averages your last four taps to sync to tempo. You can choose 1:1, 1:2, and 1:4 tremolo rate ratios. Two Speed Mode allows you to switch between two rates using the tap tempo stompswitch, creating an effect similar to a Leslie. To prevent the drop in volume exhibited by some trems when engaged, an adjustable 6 dB of gain can be kicked in without creating extra distortion. Add true bypass, and this is not your run-of-the-mill tremolo.

The Empress Tremolo proved a royal ball to use. The tube setting sounded big and warm, the Two Speed Mode ramped up and down in a very cool manner, and the various rhythms were inspirational. Side-mounted toggle switches, high knobs, and lack of battery power (due to the power drain of digital) make it unsuited to a pedal bag, but mounted on a pedalboard with a power source, the Empress is pure tremolo aristocracy.

$220 *empresseffects.com*



Landmine LD-1 Distortion

By Michael Ross

Those unfortunate enough to step on a landmine have no control over the damage it does. Those who step on a Landmine pedal have no control over the amount of gain it unleashes (it's always full up). But they do have exceptional control over the tone quality of its distortion, making this a very versatile pedal. The high, mid, and low knobs offer a wide range of usable frequencies, from classic Rhoads and Van Halen tones to modern Dimebag distortion. A second "mix" output delivers a slightly mid-enhanced voicing that can be used either with or instead of the main output, run through a separate amp, or employed in direct recording. The pedal's clarity of articulation was a surprise, considering that it puts out enough gain for virtually unlimited sustain. Don't expect dynamics from this weapon of metal destruction, but the Landmine is a must-have for heavyheads. **$199 *landminepedals.com***

Maxon OD-9 Pro+ Overdrive



By Philippe Herndon

For years, Maxon manufactured pedals marketed under the Ibanez name. Among these were the TS series, possibly the most influential overdrive pedals ever made. While many designers try to soften this classic circuit's midrange flavor, Maxon's OD-9 Pro+ offers more of the good stuff, with a boost switch for extra overdrive and punch. A switch in the battery compartment allows 18-volt operation for fuller frequency response, and true bypass switching removes tone coloration when the effect is off. Seeing how Maxon is now making it on its own name, it's good to see some new wizardry from the men behind the curtain. **$275 *maxonfx.com***

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Exciting New Equipment

By Michael Ross

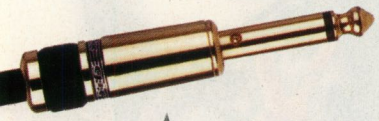


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$1,099.90 ***washburn.com***





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PM20PRO

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$1,198 ***parkerguitars.com***

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$1,749 ***peavey.com***



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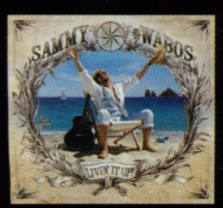
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BACKLINE BLUEPRINT

Joe Walsh

By Michael Ross

If Joe Walsh had never recorded anything except the opening lick for the James Gang's 1970 gem "Funk #49," he would be assured a place in rock guitar history. But the Midwestern wildman went on to a successful solo career, a sideman gig with one of the biggest-selling bands in history, and a run for public office. Along the way he made more rock guitar history with "Rocky Mountain Way" and "Hotel California." Now back on the road with the original James Gang, he's still making guitarists' jaws drop with his brand of Ohio soul. His equipment, though extensive, leans toward the basic.

Walsh's axe arsenal is Fender-heavy, including a Japanese one-pickup Stratocaster; a neck-through Telecaster; a red Tele; a three-pickup black Tele with twin neck pickups; a Performance Strat with Lace Sensor pickups and EC wiring; and a Fender Eric Clapton Strat. Gibson supplies a sunburst Les Paul Standard RI, a shell pink SG-X tuned to open E for slide, and a black sparkle Les Paul Custom. Additional instruments include a Gretsch Billy-Bo; two Carvin CT6Ts (one with Wilkinson tremolo); a custom Paul Reed Smith with P-90s, a trem, and an f-hole; and a Rickenbacker Glenn Frey model tuned to open E. For acoustic work he relies on three Gibsons: a sunburst J-185 12-string, a sunburst Gibson J-45, and a blonde Gibson J-185.

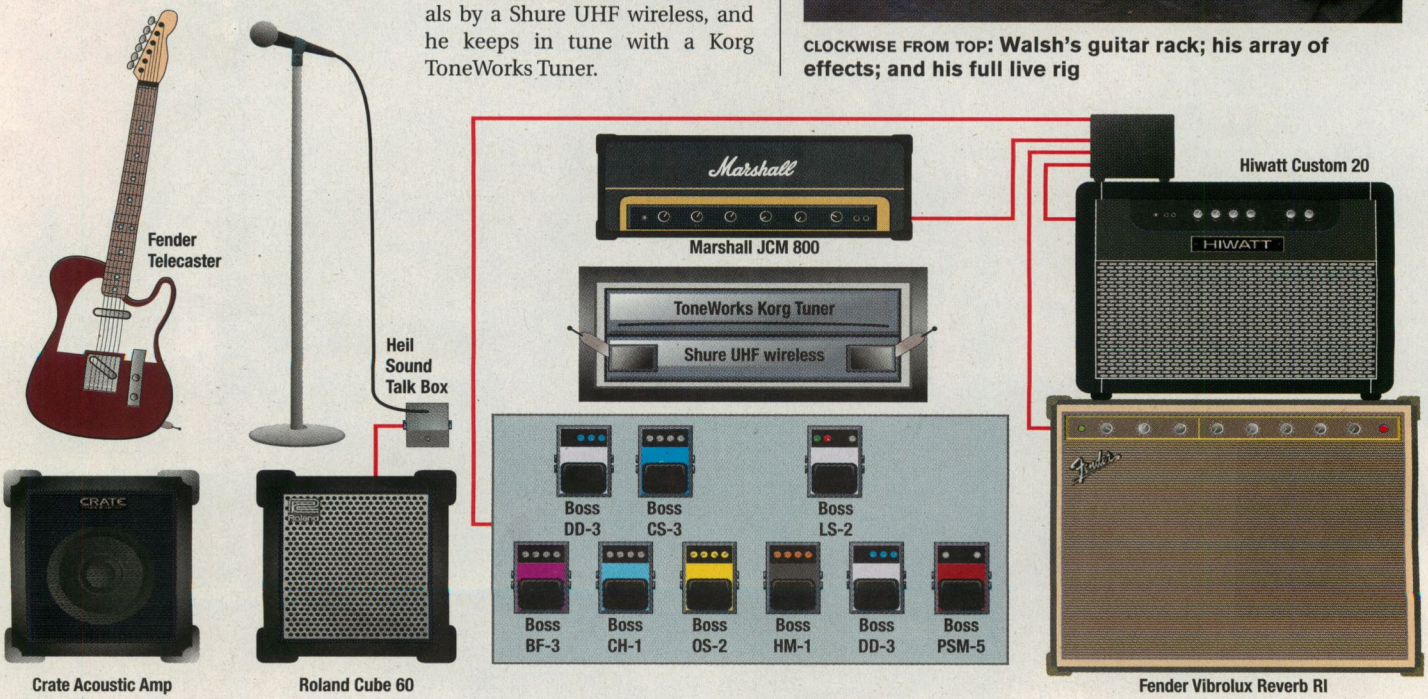
As for amplifiers, Walsh chooses among four combos: a Fender Vibrolux Reverb RI with Jensens, a Hiwatt Custom 20 with a 12" Fane/Hiwatt, a Marshall JCM 800 with a 12" Celestion, and a Crate Acoustic. His pedalboard is a Boss festival, including two DD-3 Digital Delays, a CS-3 Sustainer, BF-3 Flanger, LS-2 Line Selector, CH-1 Super Chorus, OS-2 Overdrive/Distortion, HM-1 Harmonist, and a PSM-5 power supply. His only non-Boss effects are a Dunlop Cry Baby wah and that famous Heil Sound Talk Box for "Rocky Mountain Way," driven by a Roland Cube 60 amp. His guitar signal is sent to the pedals by a Shure UHF wireless, and he keeps in tune with a Korg ToneWorks Tuner.







CLOCKWISE FROM TOP: Walsh's guitar rack; his array of effects; and his full live rig



PHOTOS: RICK GOULD; ILLUSTRATION: LEVIN PFEUFER

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The Tones Between the Lines

DigiTech® GNX4 Guitar Workstation® Powered Presets



By Billy Clements

We as musicians have a plethora of musical information resources at our disposal. This has fueled a generation of guitarists that are more conscious about getting great tone than ever before. This month's songs help feed this passion for superb tone with an eclectic set of songs to choose from. From the unmistakable blues sound of Stevie Ray Vaughan to the classic rock stylings of Deep Purple and Led Zeppelin, I hope you enjoy the variety of tones we have assembled for you to try.

Now that I have used the GNX4 Guitar Workstation® for the last few months, I have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarone), but it features a wealth of options for recording, practicing, and song creation.

One of the coolest features is the MP3 player. Just grab all the great lesson tracks off the included CD-ROM and rip them into MP3s. Load these or your favorite artist songs onto the Compact Flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard 8-track recorder/looper and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

Check out www.guitarworkstation.com for the latest updated application tips and tutorials that show you how to get the most out of your GNX4.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

STEVIE RAY VAUGHAN "Mary Had A Little Lamb"

Display Name: LAMB

Chan One EQ	On	0.0	150	1700	6000	12
GeNetX	Chan1	Blackfac	Amer2x12	1	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	1700	6000	12
Tone	Ch1 / Ch2	92 / 92	-5 / -5	-8 / -8	12 / 12	63 / 69
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	On	Sparkdrv	50	50	73	50
Noise Gate	On	Silencer	20	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Spring	5	78	30	27
Exp Assign	Exp 1	Vol Pre	0	99	–	–

BLACK LABEL SOCIETY "Concrete Jungle"

Display Name: CONCRETE

Chan One EQ	On	0.0	150	2500	5000	0
GeNetX	Chan1	Blackfac	Amer2x12	1	Mdrngain	Brit4x12
Chan Two EQ	On	0.0	150	2220	3200	5
Tone	Ch1 / Ch2	72 / 95	0 / 0	7 / 3	12 / 4	75 / 72
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	Boutique	0	99	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	On	Chorus	9	79	20	65
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

LED ZEPPELIN "Heartbreaker"

Display Name: HEARTBRK

Chan One EQ	On	0.0	150	2200	3200	0
GeNetX	Chan1	Bass Man	Blnd2x12	1	Bass Man	Blnd2x12
Chan Two EQ	On	0.0	150	2200	4400	0
Tone	Ch1 / Ch2	79 / 94	3 / 6	4 / 4	7 / 10	65 / 67
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Hall	0	44	23	30
Exp Assign	Exp 1	Vol Pre	0	99	–	–

DEEP PURPLE "Highway Star"

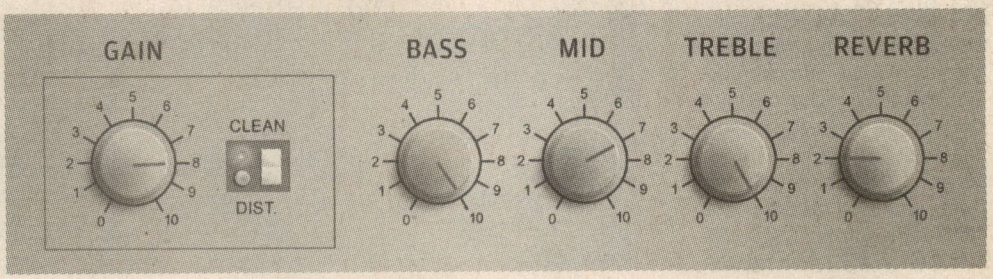
Display Name: HIGHWAY

Chan One EQ	On	0.0	150	2200	5000	-4
GeNetX	Chan1	Britstak	Brit4x12	1	Britstak	Brit4x12
Chan Two EQ	On	0.0	150	2200	5000	-8
Tone	Ch1 / Ch2	50 / 79	0 / 0	9 / 8	0 / 0	81 / 82
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	20	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

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"Mary Had a Little Lamb" Stevie Ray Vaughan



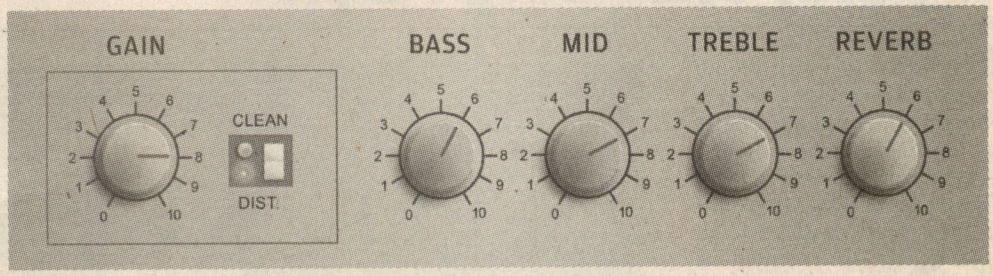
KEY NOTES Throughout his version of Buddy Guy's "Mary Had a Little Lamb," Stevie Ray Vaughan plays a nice mixture of E minor pentatonic licks (E–G–A–B–D) and 7th chords, all with the same strumming motion, for smooth dynamics and consistent attack. In order to keep unwanted strings from sounding with this approach, you'll want to employ some muting techniques: as needed, wrap your fret hand's thumb around the neck to silence the lower strings, and use your 1st finger to deaden the higher strings. Also use your 1st finger for the quick reverse rakes (pick all of the strings toward the ceiling, in a continuous motion) throughout the song. For the cool double-stop lick in the second bar of the solo, use hybrid picking and barre the top three strings with your 1st finger, so that you can easily maneuver between the G on the 12th and the A on the 14th fret.



ALBUM
Texas Flood
(Epic/Legacy)

BIG PICTURE Vaughan's sound is the ultimate modern blues tone. To cop it, you'll need a Strat-style axe with heavy strings—SRV preferred .013s—tuned down a half step (low to high: E♭–A♭–D♭–G♭–B♭–E♭). Use the neck pickup, along with a decent tube amp (like a vintage Fender) that has a lot of headroom, so that you can get a full, warm clean tone without distortion. If you've switched to thick strings and are having trouble bending them up to pitch, here's something to consider: on all his guitars, Vaughan installed the largest fretwire made at the time—Dunlop 6100—making the strings much more manageable. —CHRIS BUONO

"Heartbreaker" Led Zeppelin



KEY NOTES In learning this song's opening riff, it's best to try at least two fingerings. You can play the first bend with your 2nd finger, and the entire riff with your 1st and 2nd fingers, using the 1st finger for both the D♯ at the end of the 3rd beat and the subsequent E. Or you can play the opening bend with your 3rd finger and continue to align your 1st, 2nd, and 3rd fingers to the 1st, 2nd, and 3rd frets throughout. However, when you take it to the bridge (1:32), try to stick with strict positional fingering: use all four fingers, one per fret, and transpose the fingering to each tonal center (C, D, and E).

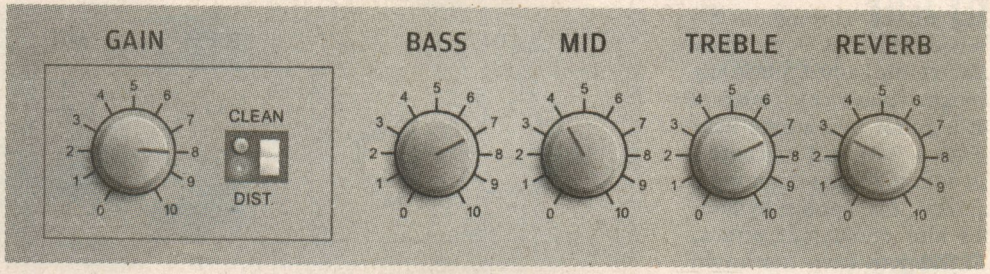
Based primarily on the A minor pentatonic scale (A–C–D–E–G), Page's unaccompanied guitar solo (2:03) is almost universally acknowledged as a classic. A classic example of *sloppy*, that is. He's in good form at first: the three-note lick filling the 7/8 measure is cleverly morphed in the following measure with the string bend behind the nut, and the next batch of phrases are thick and bluesy. But the showboating that begins at 2:25 (the measure of 3/4 time) is marred by missed notes and erratic rhythms. Page is on much firmer ground in the full-band rave-up that follows at 2:49. In any case, don't worry about counting everything exactly as written, or even copping the lines note-for-note. Just go for the overall contour, playing up and down the A minor scale with reckless abandon.



ALBUM
Led Zeppelin II
(Atlantic)

BIG PICTURE We may forgive Page for his trespasses. Led Zeppelin was touring relentlessly during the recording of *Led Zeppelin II*, laying down tracks at whatever studio could be booked between shows. (At least one of those studios had a poorly aligned tape machine, which explains the "backwards reverb" on Robert Plant's voice in "Whole Lotta Love"—it's actually the remnant of an earlier vocal take that wasn't fully erased.) The solo on "Heartbreaker" was recorded at a different place than the basic track, and at the time the entire band was exploring the limits of the rock 'n' roll lifestyle.
—DOUGLAS BALDWIN

"Concrete Jungle" Black Label Society



KEY NOTES Zakk Wylde tunes his Les Paul down a whole step, both for the bone-crunching bottom afforded by the lower pitch and the wide vibrato facilitated by the slacker strings. Wylde opens things up with a talk-box-driven moan, choosing his notes from the F♯ hexatonic blues scale (F♯–A–B–B♯/C–C♯–E). The riffage—initially rather clean-toned—is all on low strings, single notes alternating with two-note power chords. Dig, however, how Wylde occasionally hits a jangling F♯5 chord, letting it ring through four bars of the primary guitar lines, and how he injects a C5(♯11) arpeggio (C–F♯–G) into the pre-chorus. It's touches like these that raise the song above a hundred other down-tuned compositions.



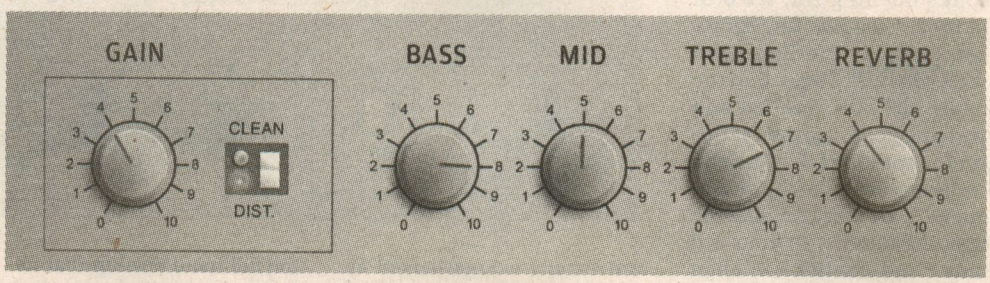
ALBUM
Shot to Hell
(Roadrunner)

Another important touch is the presumably premeditated solo. Almost every one of its eight bars presents a different idea: the first bar's long, bluesy bend and vibrato contrasts with the second bar's triplet-inflected angularity and the repetitive licks of the third and fourth bars. The palm-muted scale in bar five is F♯ pentatonic minor (F♯–A–B–C♯–E), while the fretboard tapping of the sixth bar gets its mosquito-in-the-ear charm from just three notes (B♯, C♯, and E). All this frenetic activity is answered with a single note on the first beat of measure seven, repeated with echo through the final two measures. Each of these nuggets could be easily expanded into an etude, for practicing purposes.

BIG PICTURE Talk boxes have been in guitarists' arsenals since the early '70s. They rout the guitar's signal to a PA horn driver connected to a length of plastic aquarium tubing that the player puts in his mouth. Changing the mouth shape alters the guitar's tone, as if the sound is coming from the guitarist's throat. Classic examples of talk-box tracks include Peter Frampton's "Do You Feel Like I Do?," Joe Walsh's "Rocky Mountain Way," and Steely Dan's "Haitian Divorce."

—DOUGLAS BALDWIN

"Highway Star" Deep Purple



KEY NOTES Use your thumb (wrapped around the neck) to fret the low G in the opening G5 chord, then switch to your 3rd finger to fret the subsequent low G notes. Play the palm-muted power chords (F5, G5, B♭5, C5, etc.) with continuous downstrums, then open up and relax a bit for the D5 section. On those Am7 accents, fret the G and C with any pair of fingers and use the sides of the same fingers to mute the higher strings. Be patient during the keyboard solo; begin by learning the continuous eighth-note accompaniment, and in your spare time study the full chords implied by the keyboard arpeggios. Advanced players could do well to transcribe the keyboard solo itself.



ALBUM
Machine Head
(Warner Bros.)

BIG PICTURE Along with the first few albums by Led Zeppelin and Black Sabbath, Deep Purple's *Machine Head* (and this track in particular) laid the ferric foundation of what we now call "metal." "Highway Star" stands out for its brilliantly arranged sections and baroque/classical borrowings, an early precursor to Iron Maiden, Yngwie Malmsteen, and Metallica. The harmonized guitar solo slithers with several of Ritchie Blackmore's signature "snake charmer" notes, specifically A♭, F♯, and the briefly-heard E♭ (which is bent up to an F). These are all non-diatonic notes to D minor, the underlying chord in the first section of his solo. Further enigma is generated via the two guitars playing in parallel minor 3rds, as if Gtr. 2 is in D minor and Gtr. 3 is in F minor. The hints of Baroque and Classical melodicism, first used in the keyboard solo, return with the Dm–Gm–C–A5 cadence and become a full-on barrage with the continuous 16th notes at 4:31. Learn the lower part (Riff A1, played by Gtr. 2) first, then get someone else to play the harmony. Impress your music teacher by pointing out that, in contrast to the parallel minor 3rds employed earlier, this part uses the more conventional *diatonic* 3rd above the primary melody. —DOUGLAS BALDWIN

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MARY HAD A LITTLE LAMB

As Recorded by Stevie Ray Vaughan

(From the Epic/Legacy Recording TEXAS FLOOD)

Transcribed by Adam Perlmutter

Written by Buddy Guy

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–D♭–E♭

Intro

Moderately ♩ = 122



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Mary Had A Little Lamb

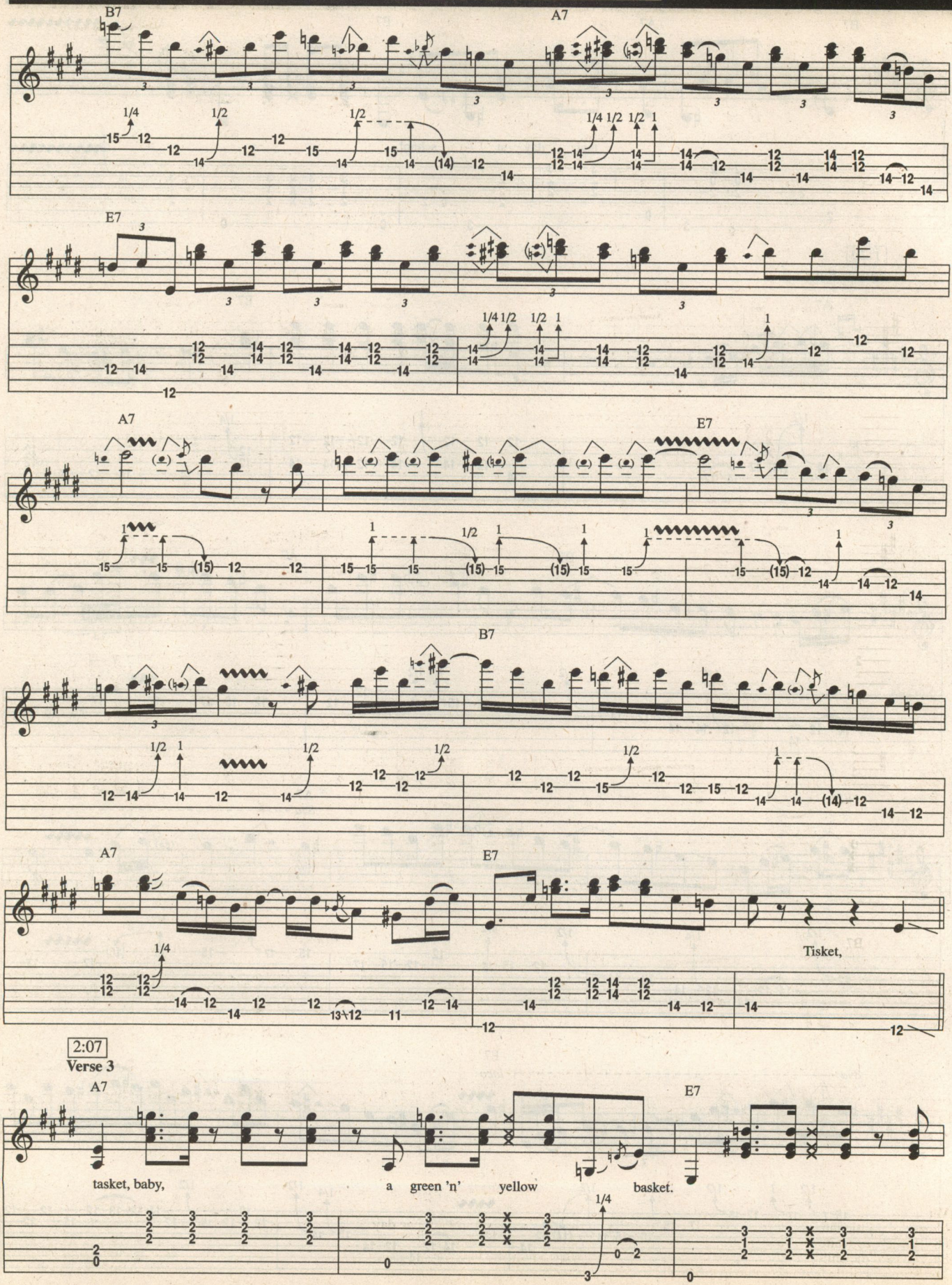
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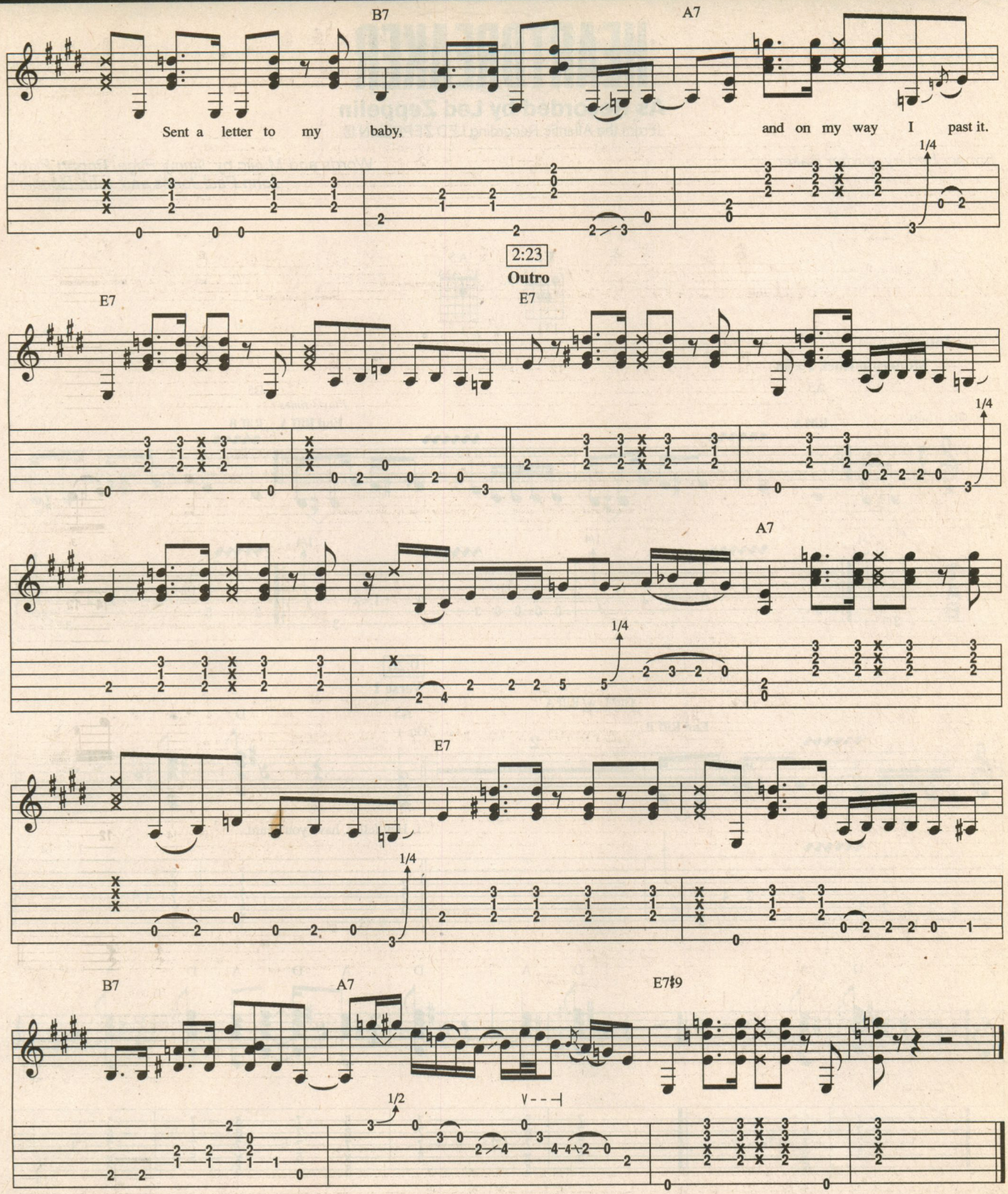



B7
A7
E7
that day at school.
1:20
Guitar Solo
A7
E7
B7
A7
E7
A7
8va
8va
E7
loco

Mary Had A Little Lamb

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Lyrics

Verse 1
Mary had a little lamb
His fleece was white as snow, yeah.
Everywhere the child went
You know the little lamb was sure to go, yeah.

Verse 2
He followed her to school one day
And broke the teacher's rule.
What a time did they have
That day at school.

Verse 3
Tisket, Tasket, baby,
A green 'n' yellow basket.
Sent a letter to my baby,
And on my way I past it.

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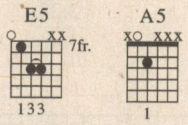
HEARTBREAKER

As Recorded by Led Zeppelin

(From the Atlantic Recording LED ZEPPELIN II)

Transcribed by Jordan Baker

Words and Music by Jimmy Page, Robert Plant, John Paul Jones and John Bonham



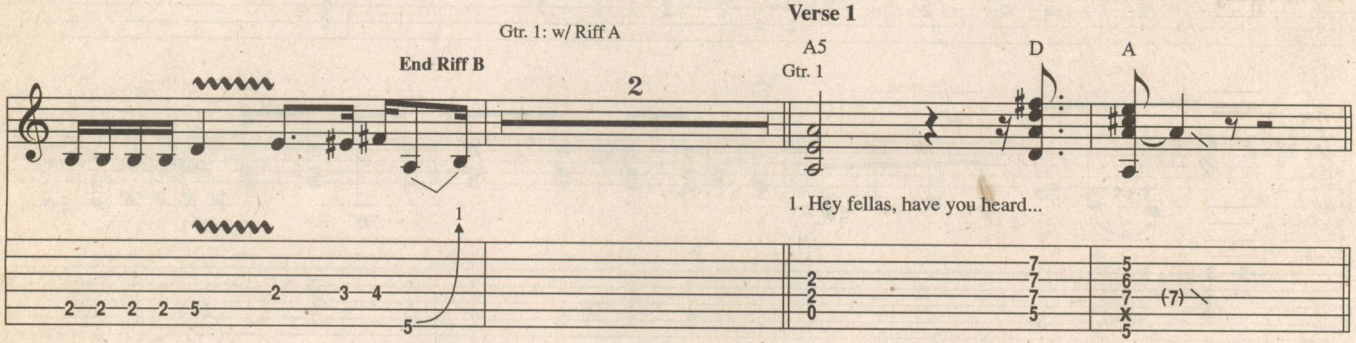
Intro

Moderate Rock ♩ = 98

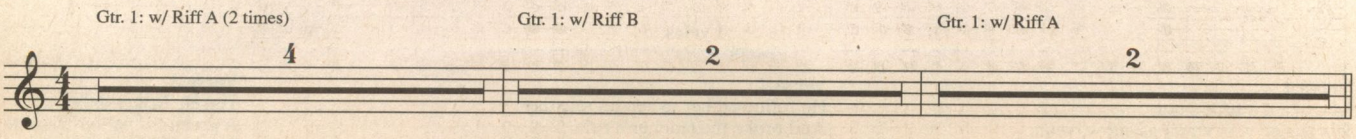


0:26

Verse 1







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1:09
Verse 2
Gtr. 1
A5
D
A
been ten years or maybe more...
1:32
Bridge
C5
D5
People talkin' all around...
E5
Gtr. 1
Gtr. 2 (dist.)
f
Gtr. 1 tacet
Gtr. 2
E

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2:03

*Unaccompanied Guitar Solo
Free Time



*Recording sounds approx. 1/4 step sharp during this section.



**Bend string behind nut by pressing down w/ pick-hand thumb.

Faster





2:49

Instrumental Break

Fast Rock ♩= 212

Gtr. 2 tacet

A7

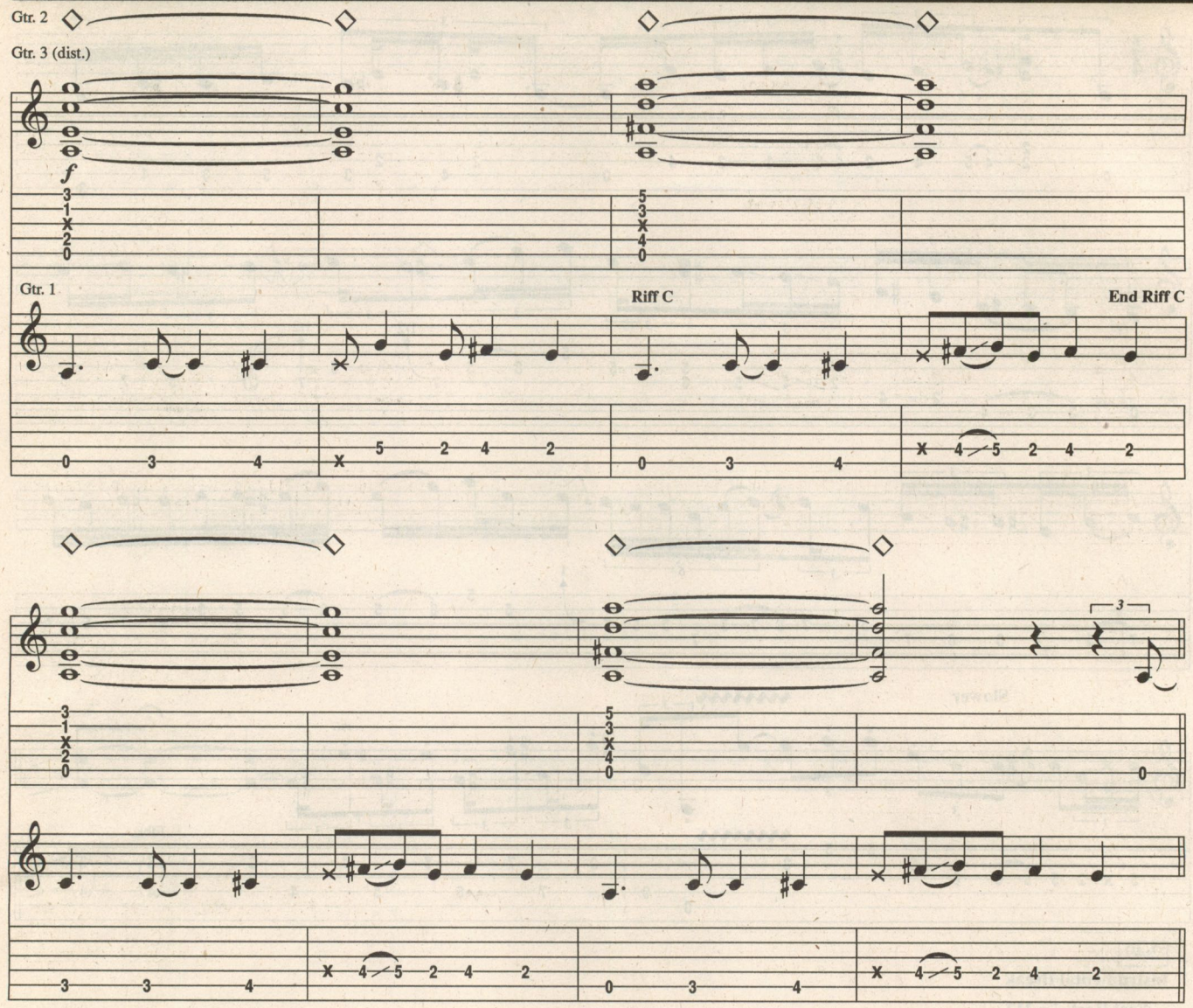
A5

Gtr. 2

Gtr. 1



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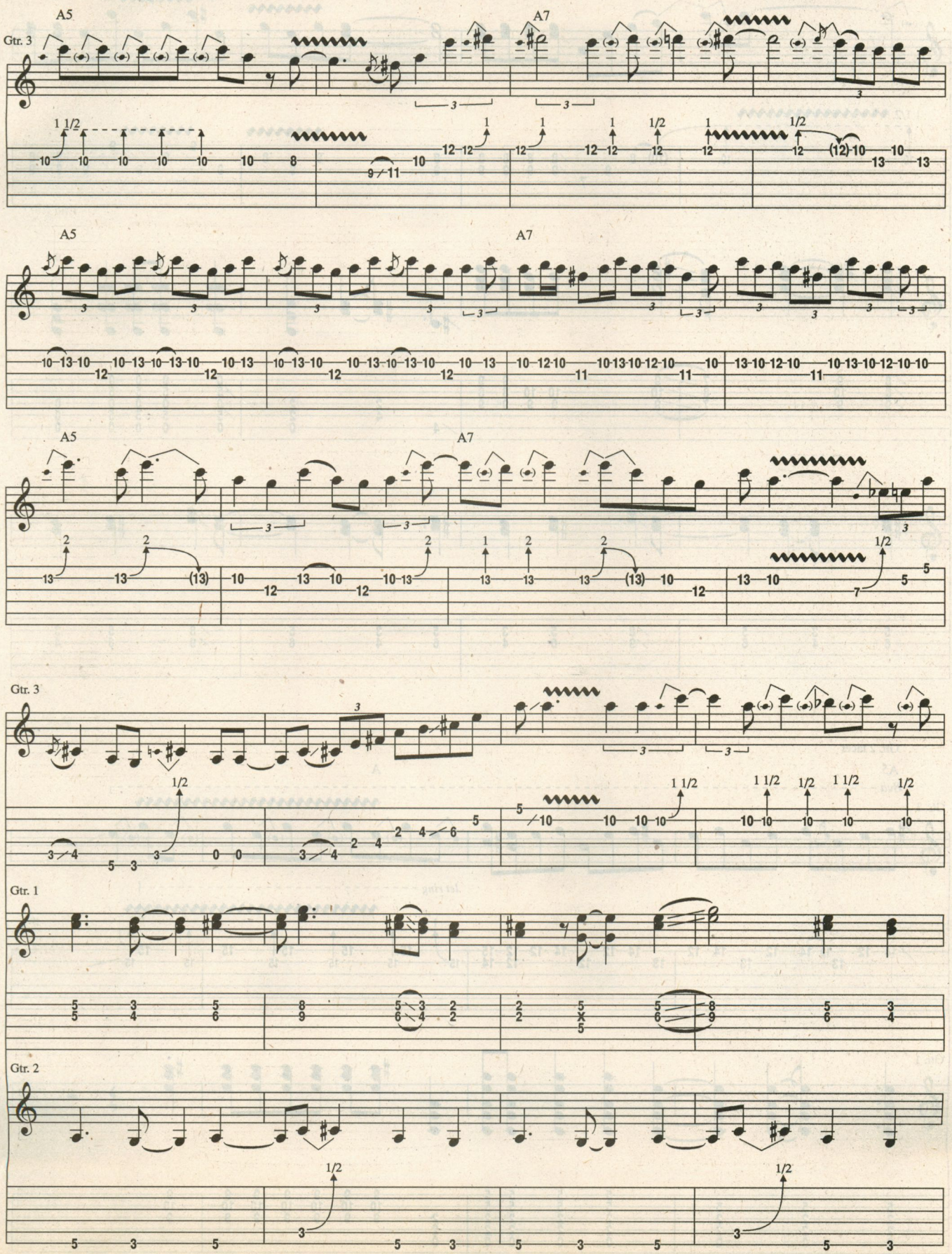
3:08

Guitar Solo

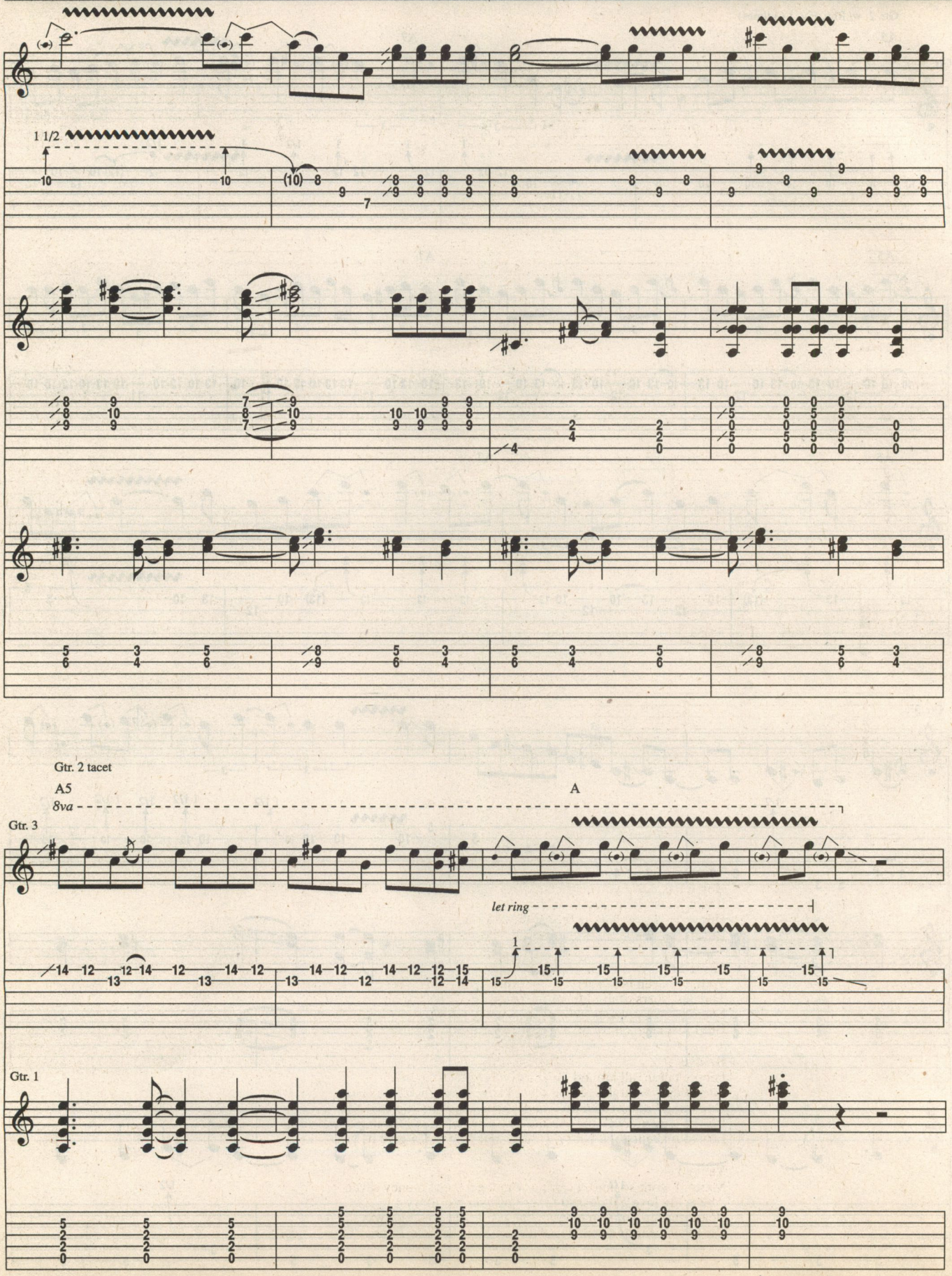
Gtr. 1: w/ Riff C (8 times)

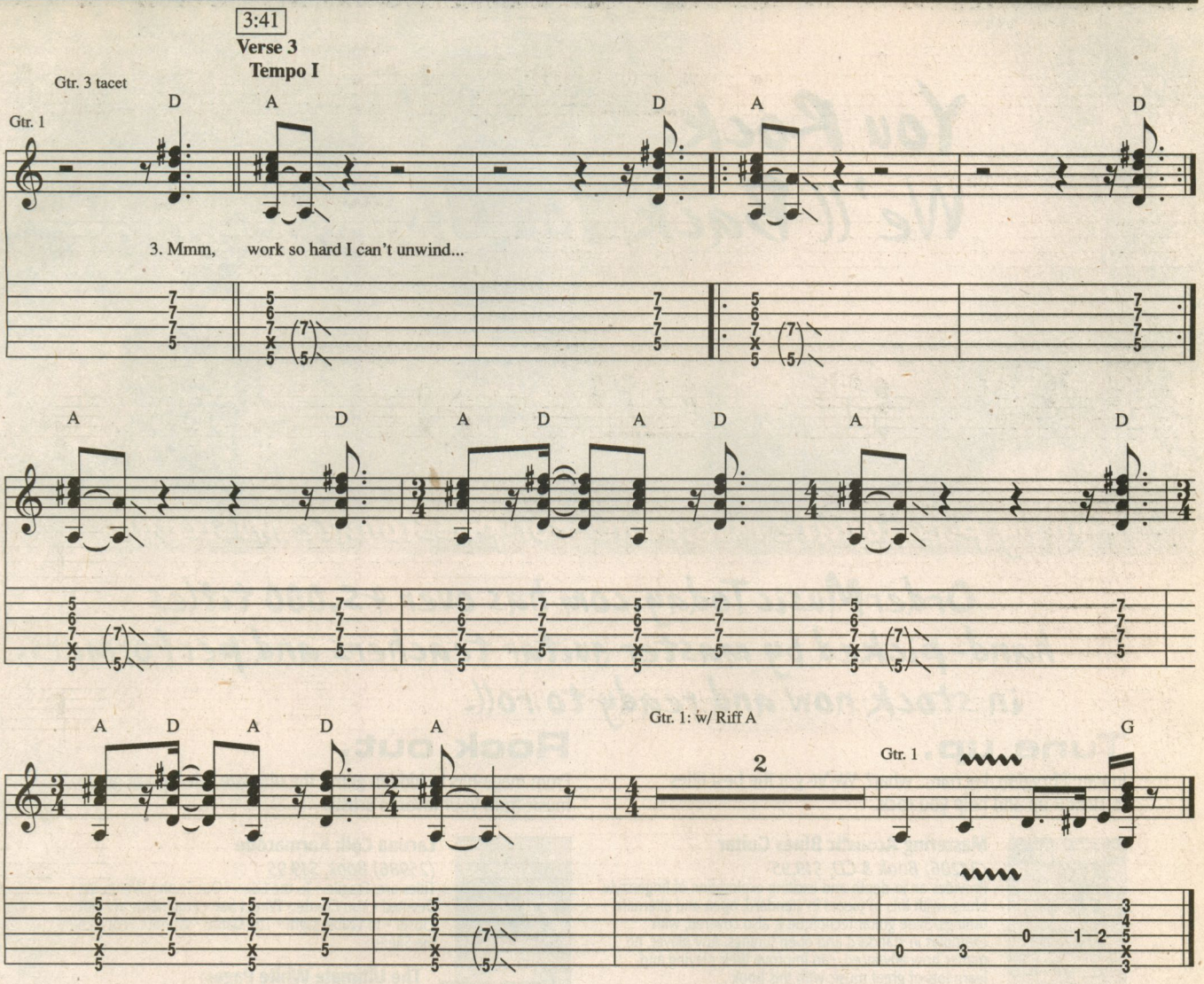


Gtr. 2: w/ Rhy. Fig. 1 (3 times)



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Lyrics

Verse 1
Hey fellas, have you heard the news? You know that Annie's back in town.
It won't take long, just watch and see, the fellas lay their money down.
Her style is new but the face is the same as it was so long ago,
But from her eyes a different smile, like that of one who knows.

Verse 2
Well, it's been ten years or maybe more since I first set eyes on you.
The best years of my life go by, here I am alone and blue.
Some people cry and some people die by the wicked ways of love,
But I just keep on rollin' along with the grace from the Lord above.

Bridge
People talkin' all around 'bout the way you left me flat.
I don't care what the people say, I know where their jive is at.
One thing I do have on my mind, if you can clarify, please do.
It's the way you call me another guy's name when I try to make love to you, yeah.
I try to make love, it ain't no use, a-give it to me, a-give it.

Verse 3
Mmm, I work so hard, I can't unwind, get some money saved.
Abuse my love a thousand times however hard I try.
Heartbreaker, your time has come, can't take your evil ways.
Go away, heartbreaker. Heartbreaker. Heartbreaker. Heart.



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Alfred's Teach Yourself To Read Music for Guitar
(23217) Book, $12.95
Everything you need to know to start playing music from standard notation on the guitar! Covers notes, rhythms, major & minor scales, keys, syncopation, playing in position, the swing feel, and odd meters.

Rock Your Vox
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Hosted by nationally acclaimed vocal performance instructor Rose Coppola, *Rock Your Vox* includes an instructional booklet and bonus section which includes interviews with several industry professionals and information about some great new products specifically designed for vocalists.

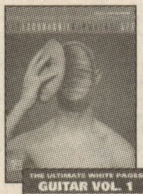


Teaching Guitar
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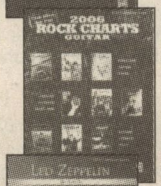
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Titles are: Fragile • To the Edge • Our Truth • Within Me • Devoted • You Create • What I See • Fragments of Faith • Closer • In Visible Light • The Game • Without Fear • Enjoy the Silence.



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(GFM0311) Book, $29.95
Contains more than 230 songs, in complete authentic tab transcriptions. This is a self-contained complete guitar reference library spanning the classic rock era right through the modern rock era. Everything from the Beatles to Limp Bizkit.



Green Day: Bullet In a Bible
(25748) Book, $21.95
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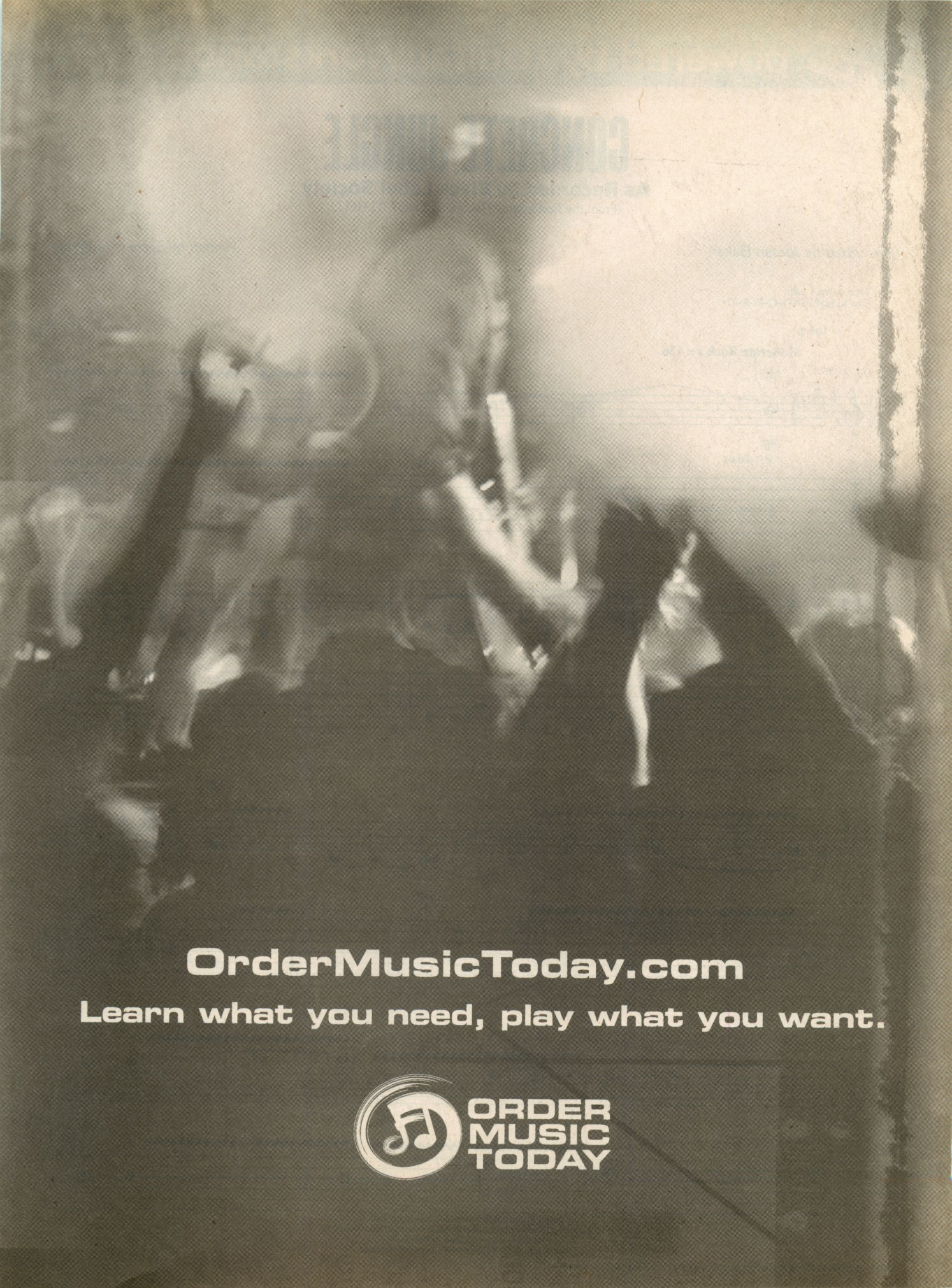


2006 Rock Charts Guitar: The Hits, So Far...
(25968) Book, $18.95
The biggest guitar hits of 2006 so far, featuring: Animals (Nickleback) • Falling (Staind) • Guarded (Disturbed) • Holiday (Green Day) • Jesus of Suburbia (Green Day) • Stand Up (Trapt) • Wake Me Up When September Ends (Green Day) • You and Me (Lifehouse), and more!



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CONCRETE JUNGLE

As Recorded by Black Label Society

(From the Roadrunner Recording SHOT TO HELL)

Transcribed by Jordan Baker

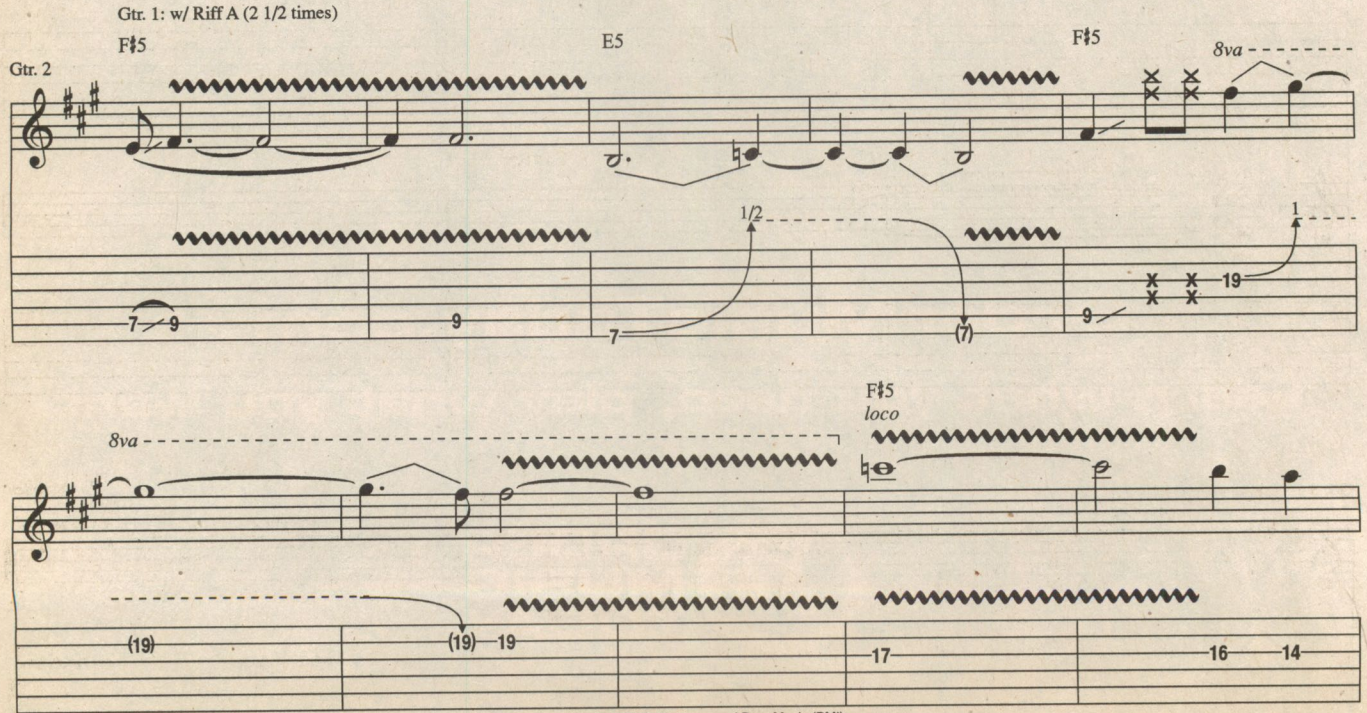
Written by Zachary P. Wylde

Tune down 1 step:
(low to high) D–G–C–F–A–D

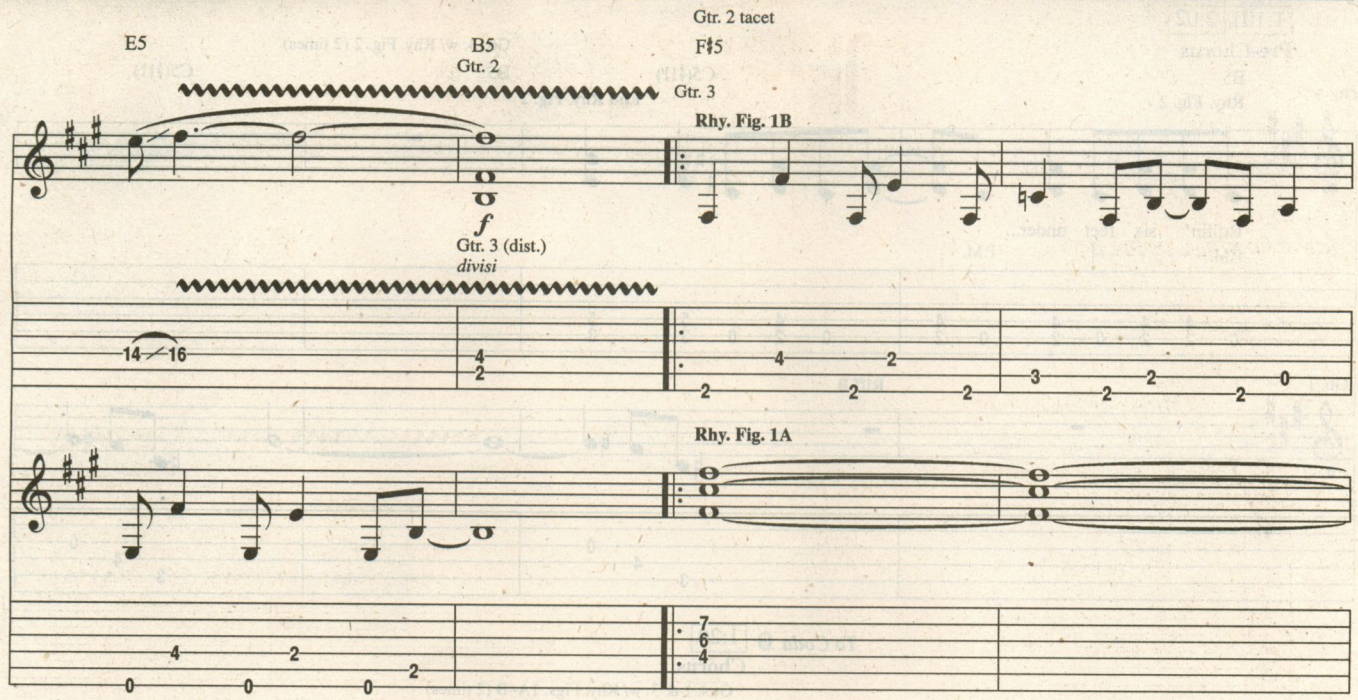
Intro

Moderate Rock ♩ = 136





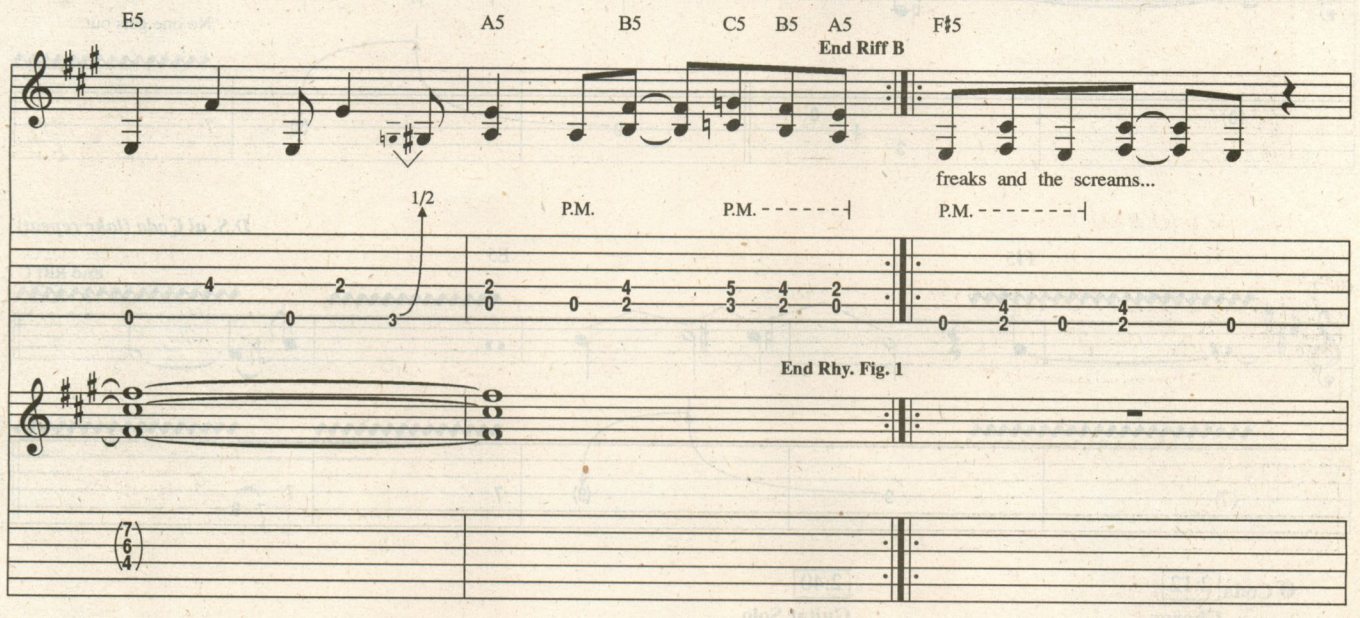
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0:42, 1:34

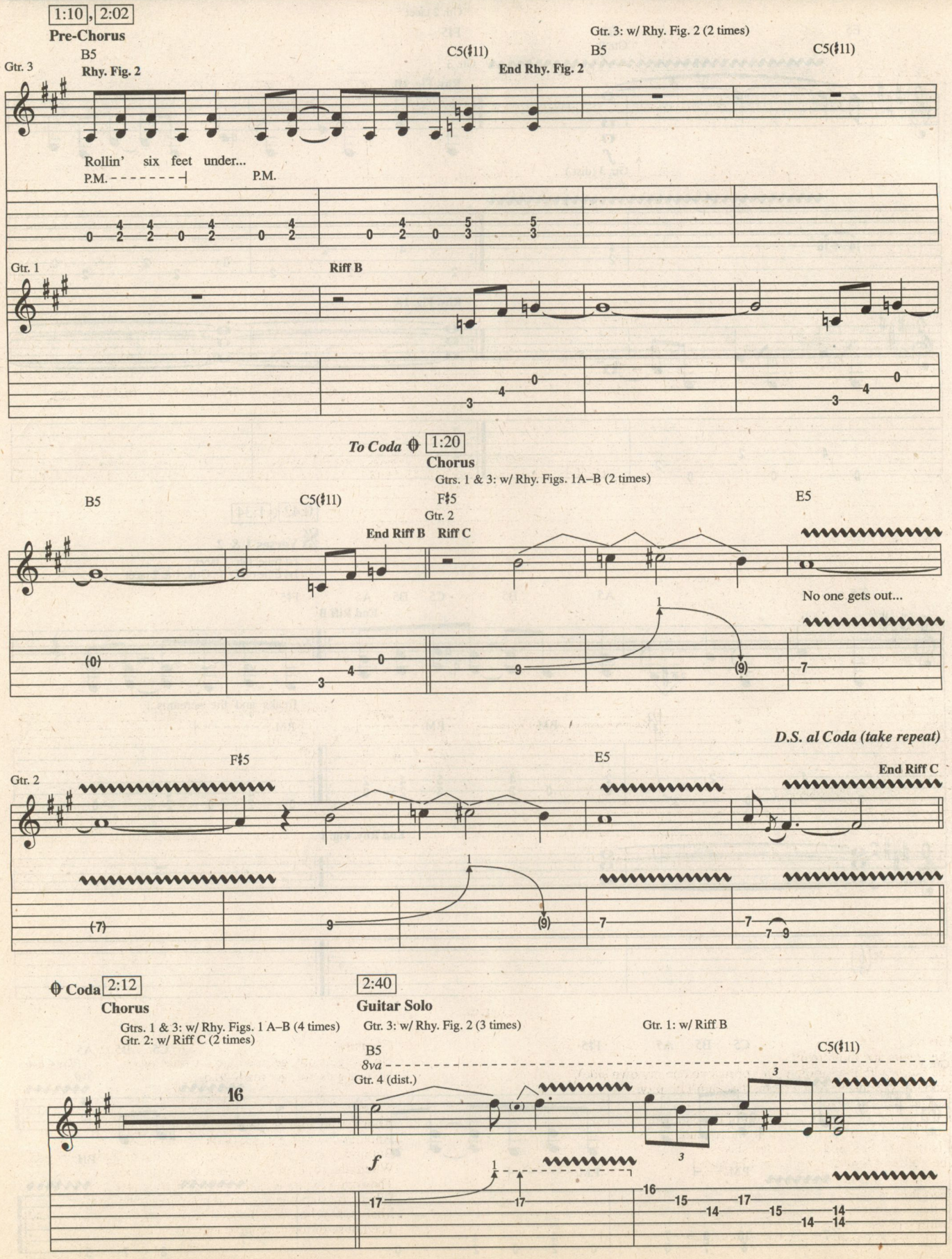
𝄋 **Verses 1 & 2**

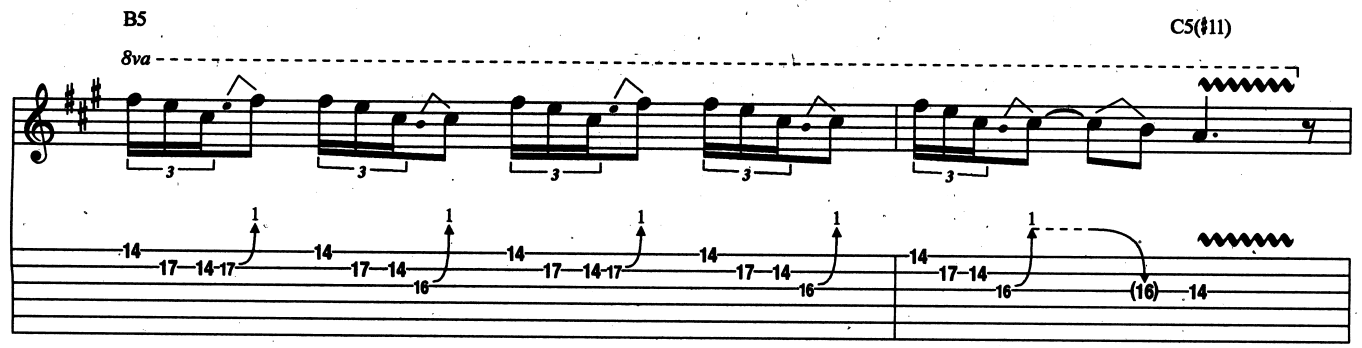
1st time, Gtr. 1 tacet
1st time on D.S., Gtrs. 1 & 2 tacet

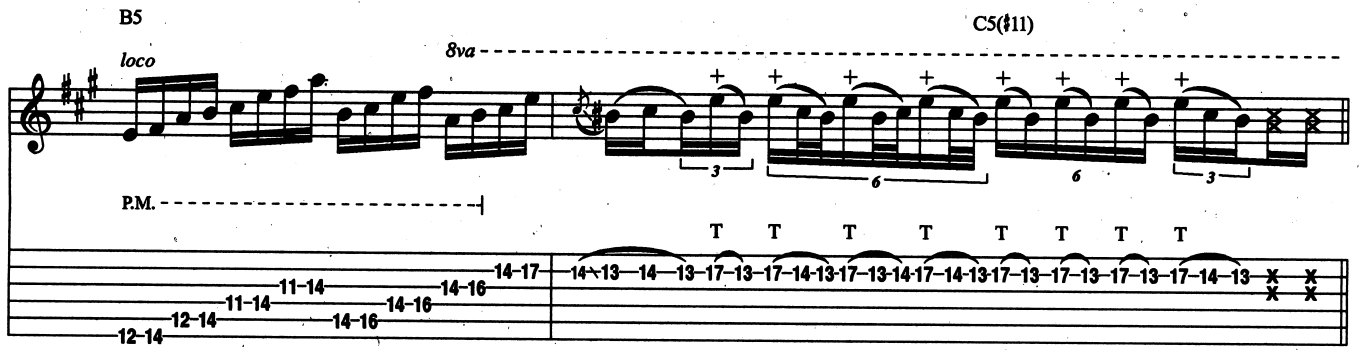




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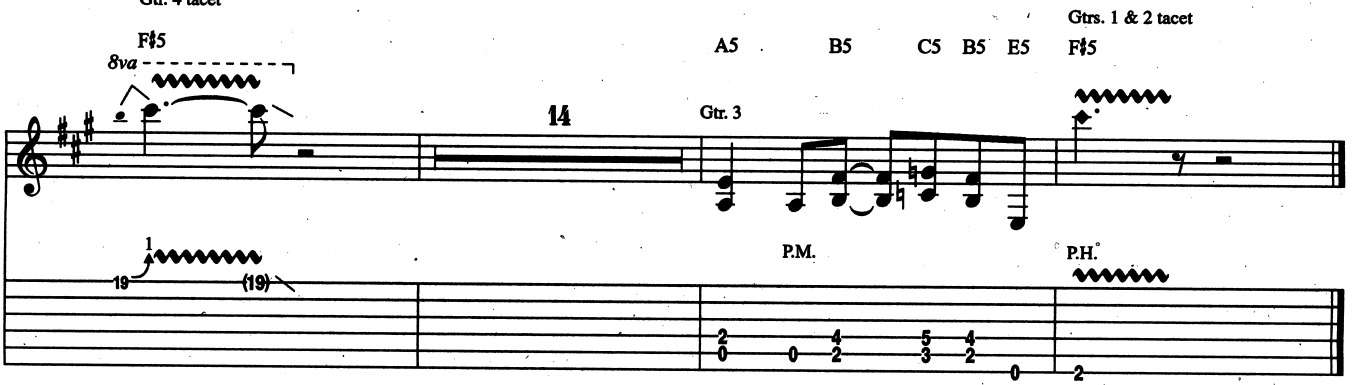






2:51 Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1A (4 times)
Gtr. 2: w/ Riff B (2 times)
Gtr. 3: w/ Rhy. Fig. 1B (3 1/2 times)
Gtr. 4 tacet



Lyrics

Verse 1
The freaks and the screams,
The noise with the shotgun that (brings no one my own side).
Somebody wants to finish them, there ain't no pity,
No one gets out alive.
In the concrete jungle it's the well of the damned,
Once you step inside then you'll understand.
Misfits, psychos, and the twisted slaves,
The house of the sane, no it can't be saved.

Pre-Chorus
Rollin' six feet under, rollin',
Rollin' six feet under, rollin',
Rollin' six feet under, rollin' deeper, rollin'.

Chorus
No one gets out, get ready to die once again.
No one gets out, get ready to die.

Verse 2
Another day to bleed, another day to die,
Another day to black out (a day gone blind).
But now you're goin' between where the maggots play god,
Where the souls of the corpses come to life.
The concrete jungle is the well of the damned,
When you step inside then you'll understand.
Misfits, psychos, and the twisted slaves,
The house of the sane, no it can't be saved.

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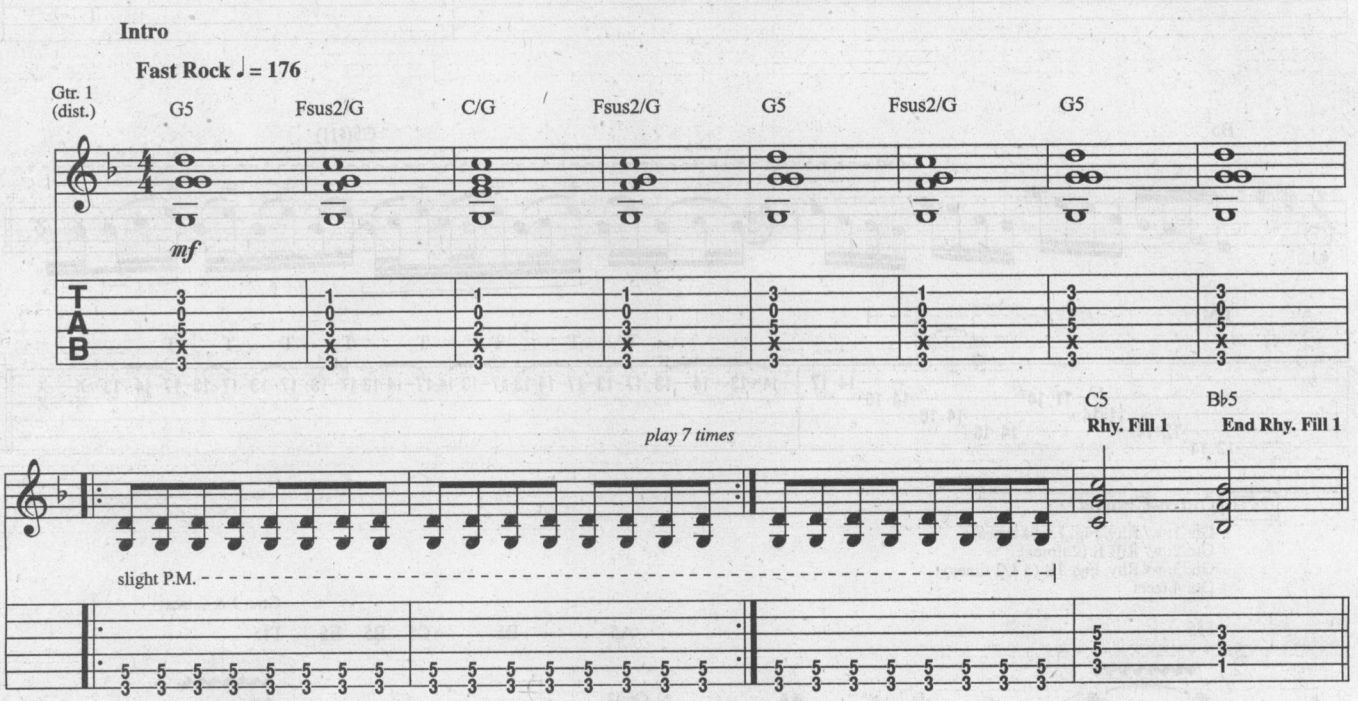
HIGHWAY STAR

As Recorded by Deep Purple

(From the Warner Bros. Recording MACHINE HEAD)

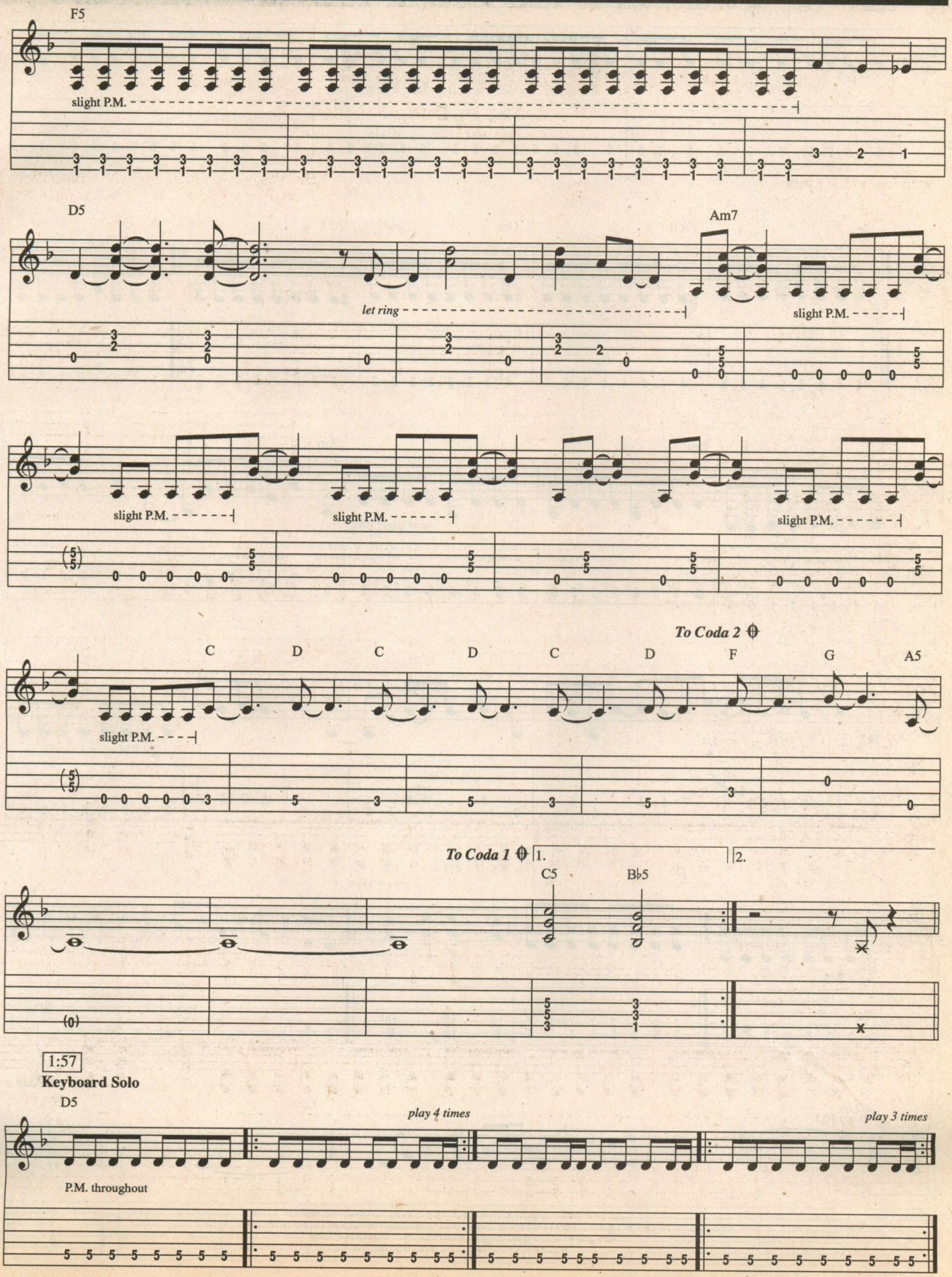
Transcribed by Jordan Baker

By Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice





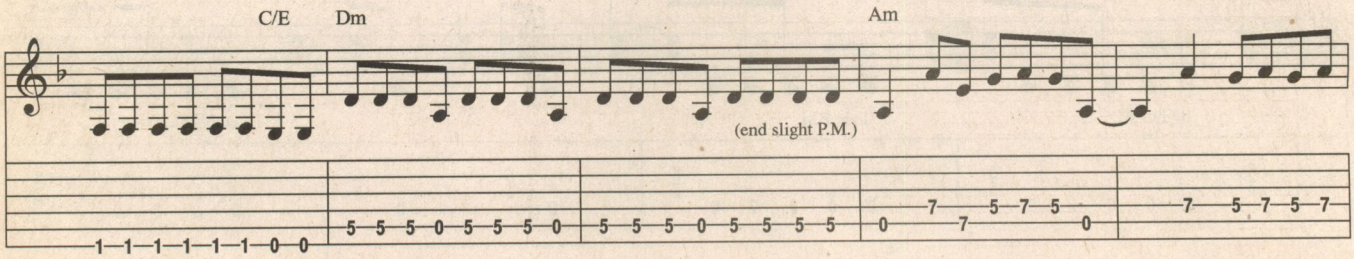
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F5
slight P.M.
D5
Am7
let ring
slight P.M.
slight P.M.
slight P.M.
slight P.M.
To Coda 2
C
D
C
D
C
D
F
G
A5
slight P.M.
To Coda 1
1.
2.
C5
B♭5
1:57
Keyboard Solo
D5
play 4 times
play 3 times
P.M. throughout

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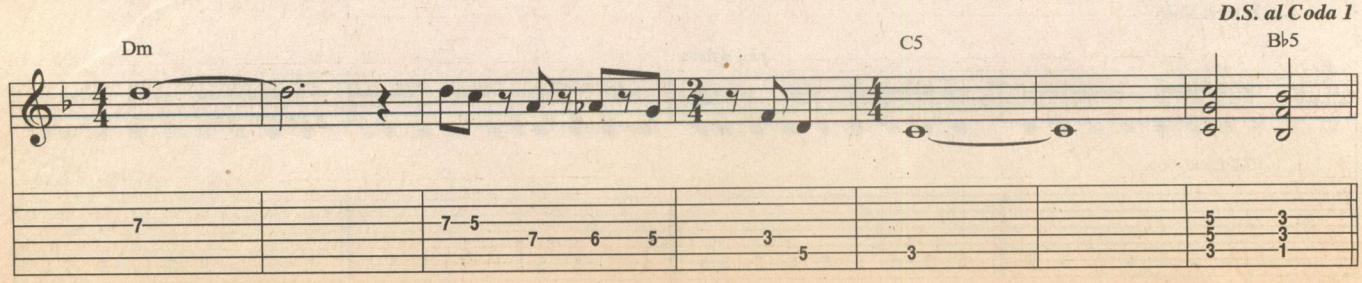






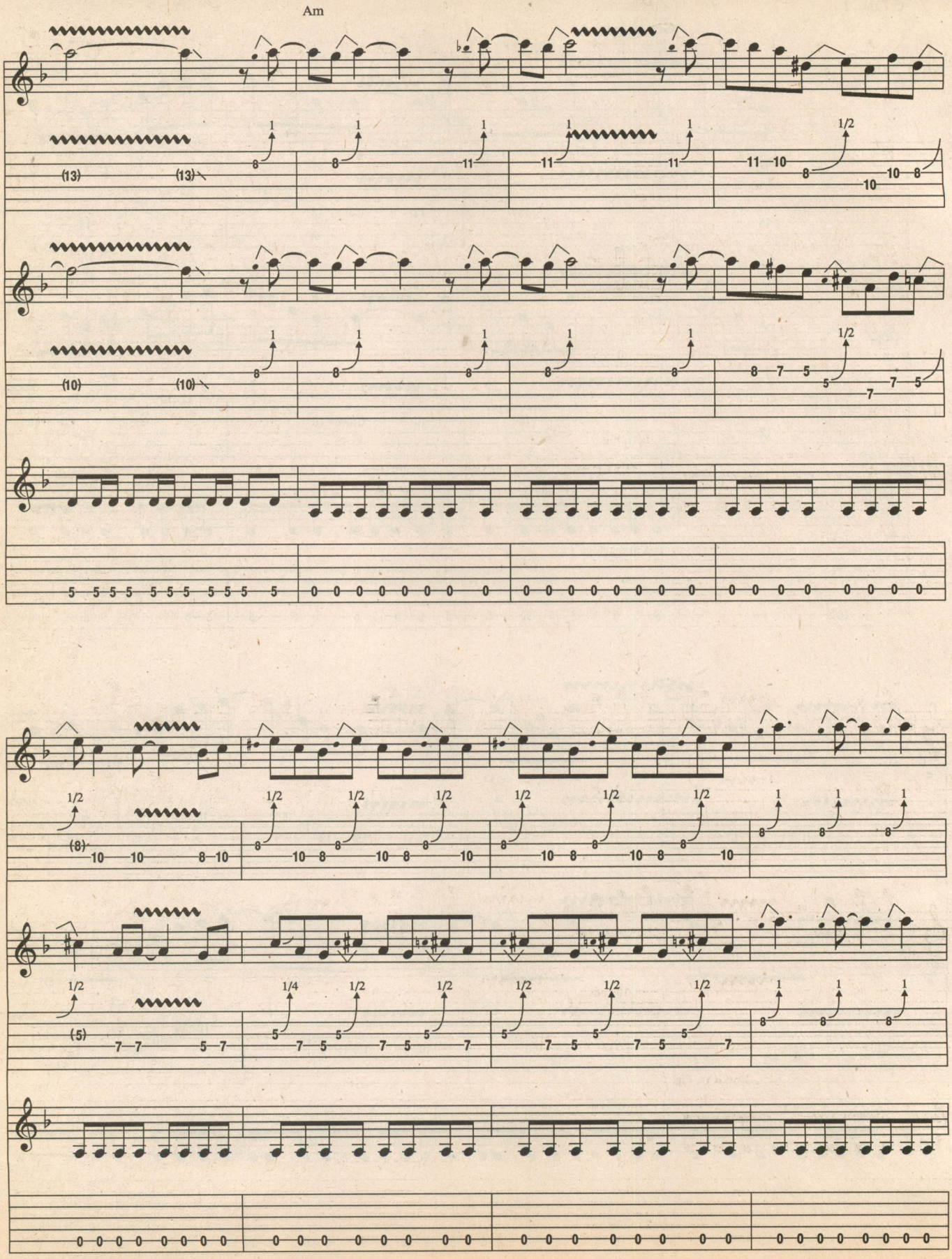







Coda 1
3:45
Guitar Solo
Dm
Gtr. 3 (dist.)
mf
Gtr. 2 (dist..)
f
Gtr. 1
P.M. throughout

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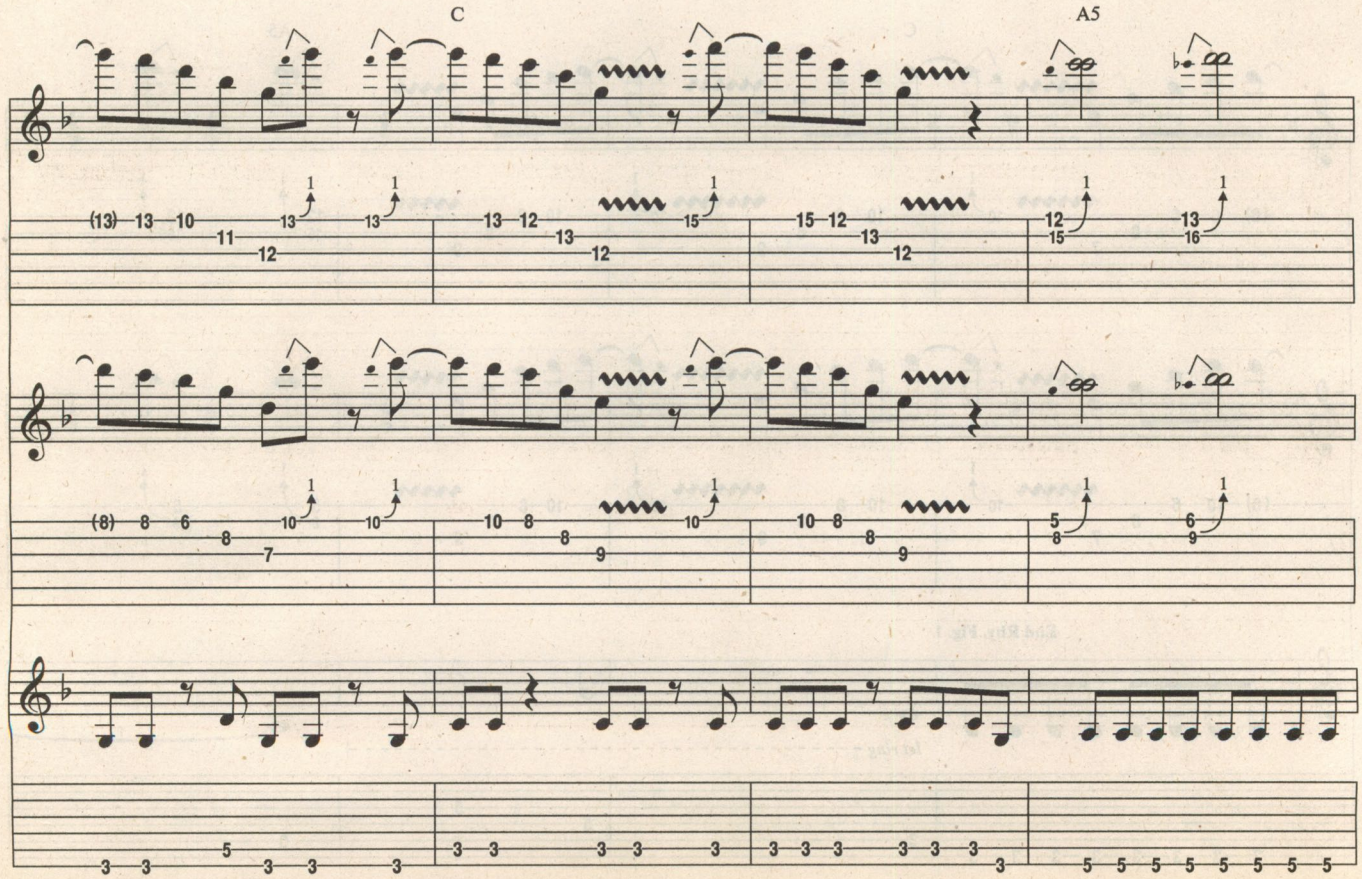


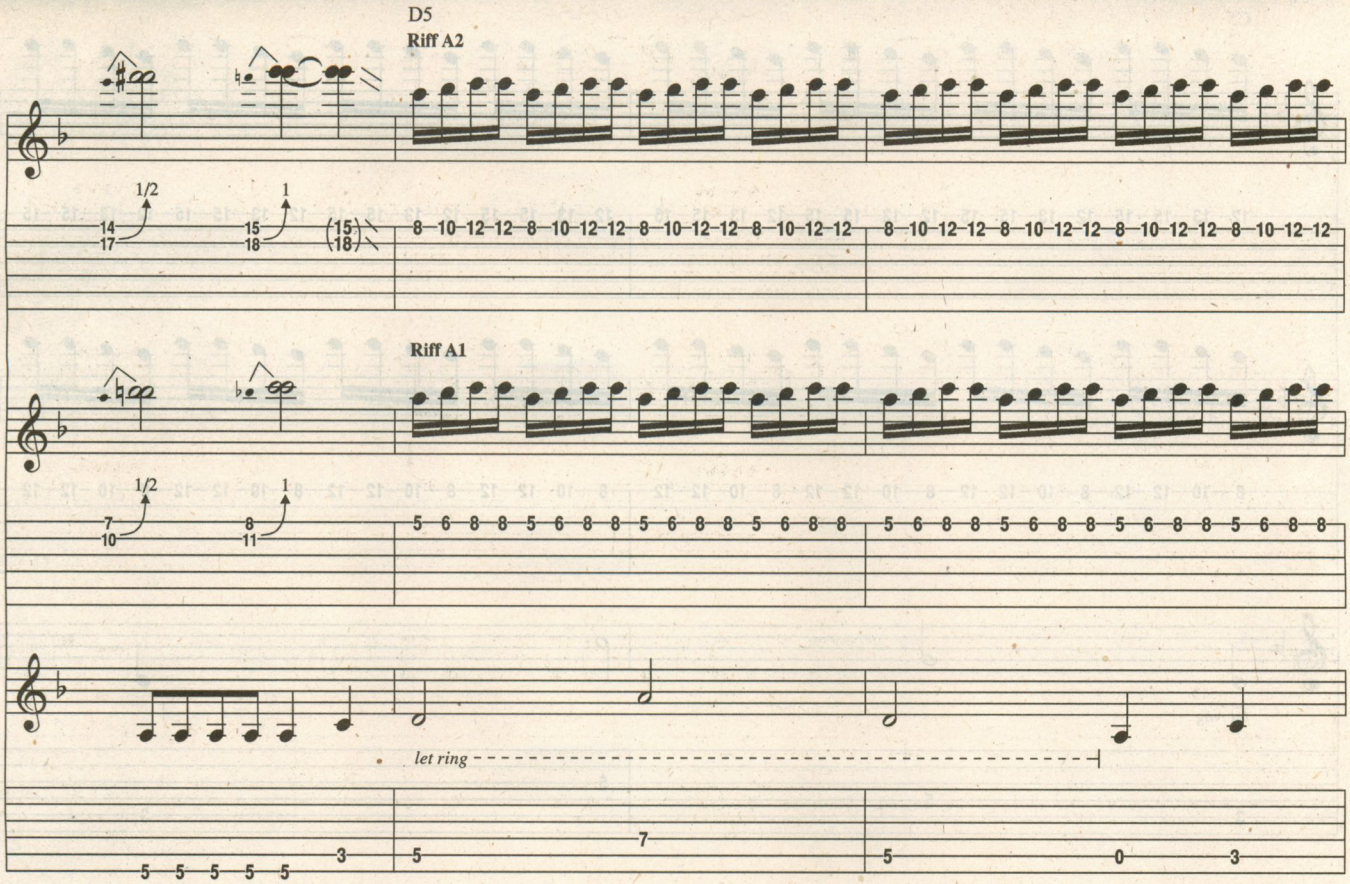

Dm
Gm
Rhy. Fig. 1


C
A5
End Rhy. Fig. 1
let ring

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D5
Riff A2
1/2
1
14
17
15
18
(15)
(18)
8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12
8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12
Riff A1
1/2
1
7
10
8
11
5 6 8 8 5 6 8 8 5 6 8 8 5 6 8 8
5 6 8 8 5 6 8 8 5 6 8 8 5 6 8 8
let ring
5 5 5 5 5
3
5
7
5
0
3


G5
10 12 13 13 10 12 13 13 10 12 13 13 10 12 13 13
10 12 13 13 10 12 13 13 10 12 13 13 10 12 13 13
6 8 10 10 6 8 10 10 6 8 10 10 6 8 10 10
6 8 10 10 6 8 10 10 6 8 10 10 6 8 10 10
let ring
3
0
0
0
3

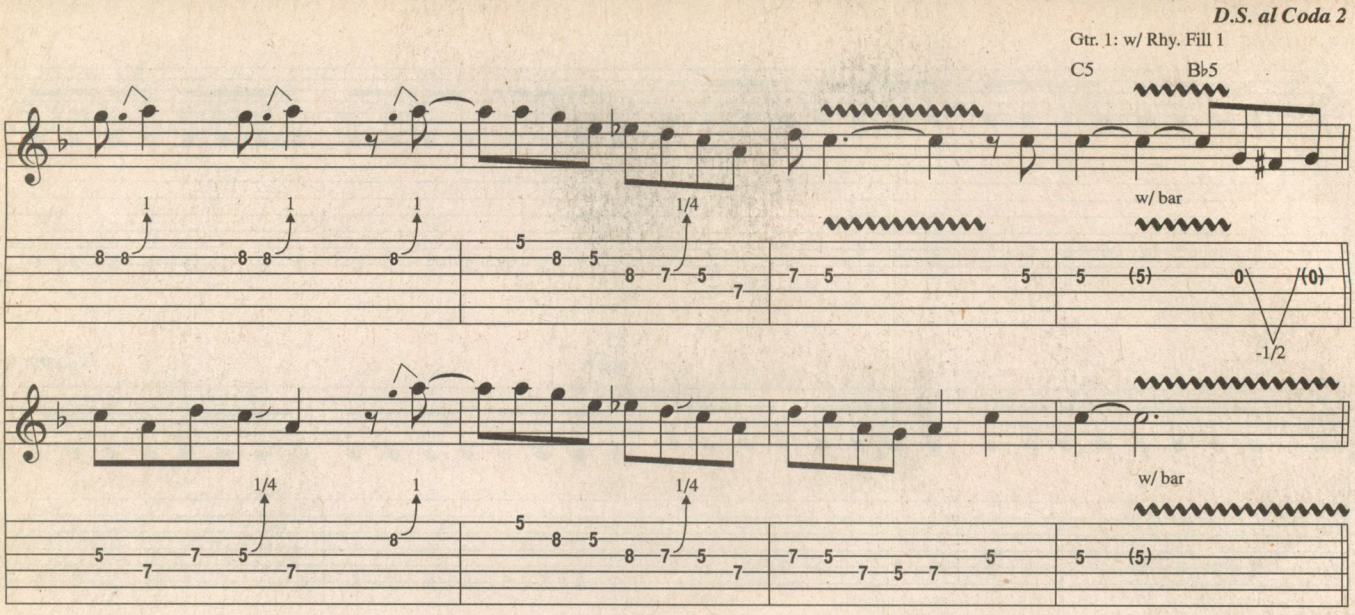
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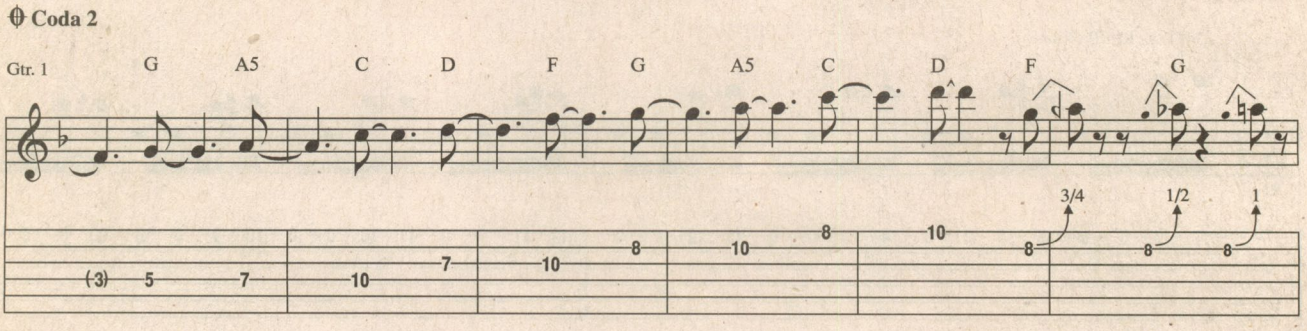


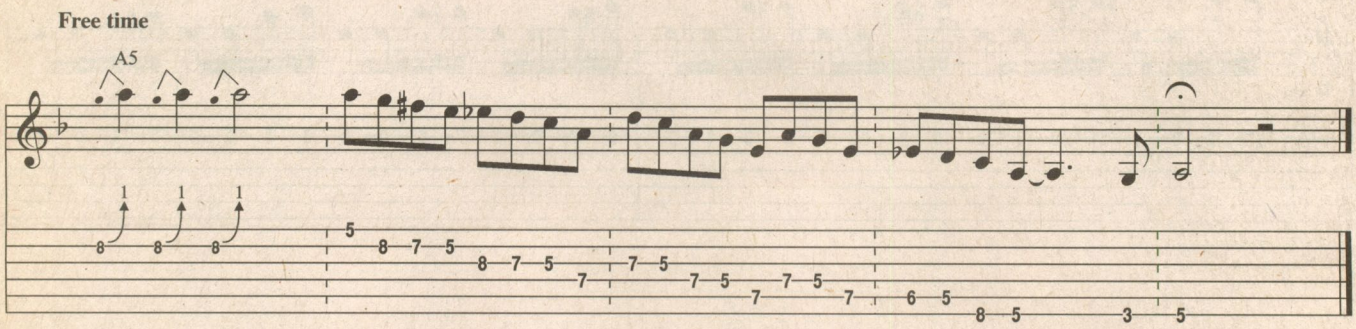



Gtrs. 2 & 3: w/ Riffs A1–2
Gtr. 1
D5
G5
C5
A5
Riff B
End Riff B
Gtr. 1: w/ Riff B (4 times)
Gtr. 3
Gtr. 2

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Lyrics

Verses 1 & 4
Nobody gonna take my car, I'm gonna race it to the ground.
A nobody gonna beat my car, it's gonna break the speed of sound.
Ooh, it's a killin' machine, it's got a everything.
Like a drivin' power, big fat tires and everything.
I love it, and I need it, I bleed it. Yeah, it's a wild hurricane.
All right, hold tight, I'm a highway star.

Verse 2
Nobody gonna take my girl, I'm gonna keep her to the end.
A nobody gonna have my girl, she stays close on every bend.
Ooh, she's a killin' machine, she's got a everything.
Like a movin' mouth, body control and everything.
I love her, and I need her, I seed her. Yeah, she turns me on.
All right, hold tight, I'm a highway star.

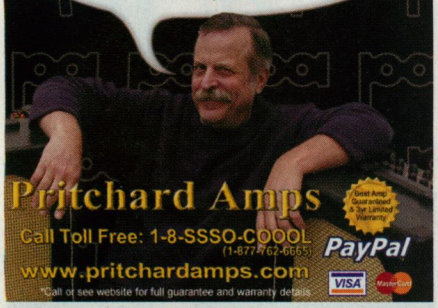
Verse 3
Nobody gonna take my head, I got speed inside my brain.
A nobody gonna steal my head now that I'm on the road again.
Ooh, I'm in heaven again, I got a everything.
Like a movin' ground, an open road and everything.
I love it, and I need it, I seed it. Eight cylinders, all mine.
All right, hold tight, I'm a highway star.

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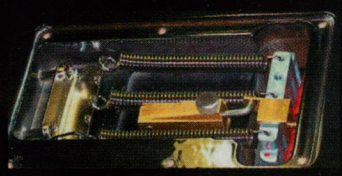
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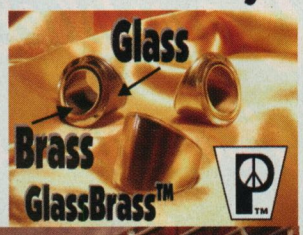
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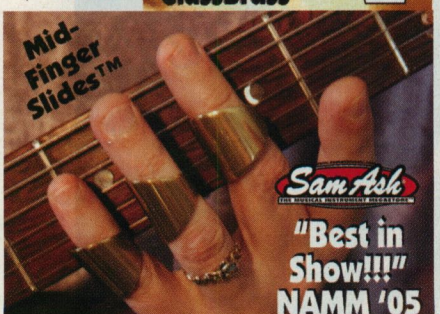
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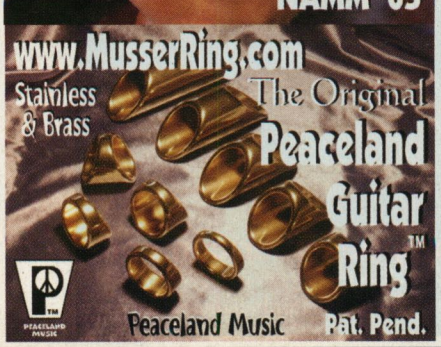


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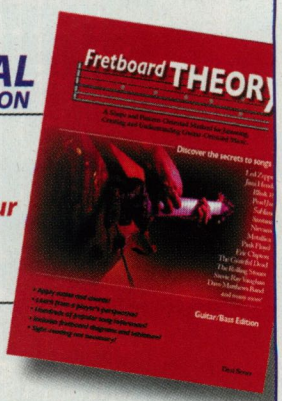
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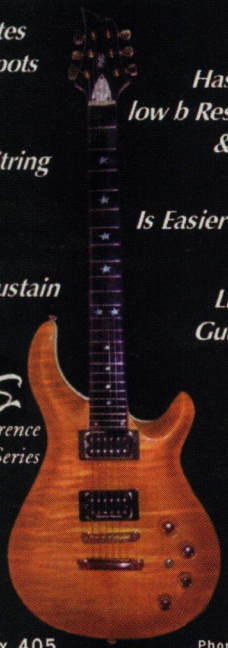
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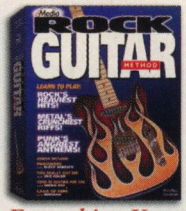
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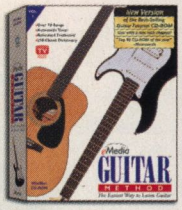
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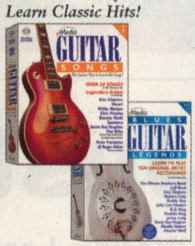
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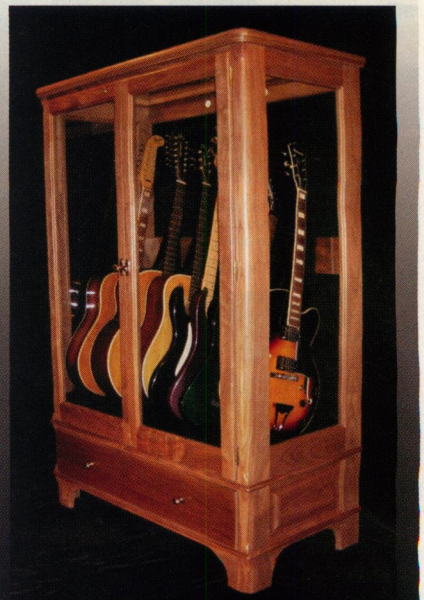
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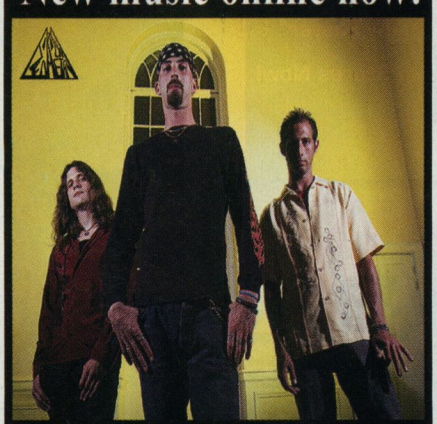
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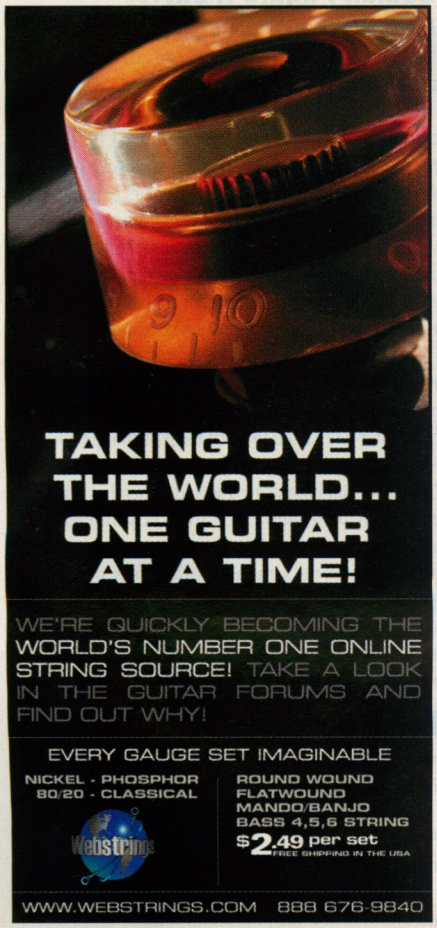
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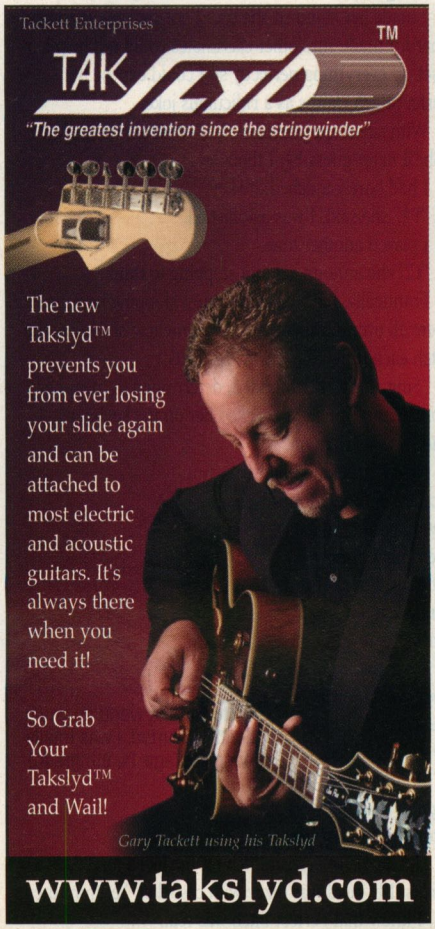
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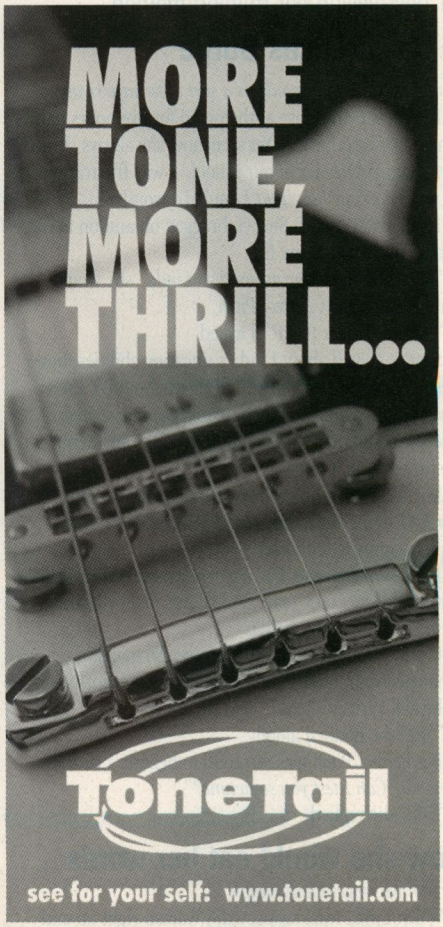
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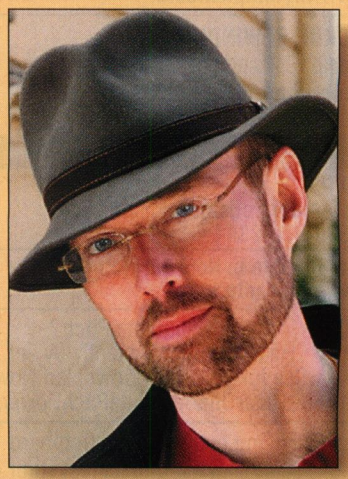


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It all started in ninth grade as a sort of teenage rivalry . . .

I'd practice and slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer of our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she would taunt. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know tones and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear.*

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F♯, I thought.)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And that was all I could get out of her!



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a C from a C♯?? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which—just by *listening?*

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch,* colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could name the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda*. Now was my *final chance*.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the event.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. Linda received an A, which came as no surprise.

I scored an A+.

Sweet victory was music to my ears—mine at last!

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For 25 years, we've received letters from musicians in 120 countries:

● "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." *J.M., percussion* ● "Someone played a D major chord and I recognized it straight away. *S.C., bass* ● "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." *B.B., guitar/piano* ● "It is wonderful. I can truly hear the differences in the color of the tones." *D.P., student* ● "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." *J.H., student* ● "It's so simple it's ridiculous. *M.P., guitar* ● "I'm able to play things I hear in my head. Before, I could barely do it." *J.W., keyboards* ● "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." *I.B., bass guitar* ● "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own.' *L.H., voice/guitar* ● "What a boost for children's musical education! *R.P., music teacher* ● "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." *M.U., bass* ● "Although I was skeptical at first, I am now awed." *R.H., sax* ● "It's like hearing in a whole new dimension." *L.S., guitar* ● "I started crying and laughing all at the same time. *J.S., music educator* ● "I wish I could have had this 30 years ago!" *R.B., voice* ● "This is absolutely what I had been searching for." *D.F., piano* ● "Mr. Burge—you've changed my life!" *T.B., student* ● "Learn it or be left behind." *P.S., student . . .*

Now it's YOUR turn!

For 25 years now, musicians around the globe have proven the simple methods that David-Lucas Burge stumbled upon as a teenager *(plus research at two leading universities—see www.PerfectPitch.com/Research)*.

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38511 **IRON MAIDEN** The Number Of The Beast
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48435 **JOURNEY** Escape
25484 **JUDAS PRIEST** British Steel
36513 **JUDAS PRIEST** Painkiller
42947 **KILLSWITCH ENGAGE** Metal Logo/Coffins
52789 **KILLSWITCH ENGAGE** Flower With Nails
42473 **KING DIAMOND** Abigail
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41313 **KITTIE** Cat Skull & Crossbones
57816 **KORN** Chained Vertical Logo W/Blood Splatter
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50829 **KOTTON MOUTH KINGS** Crown Side Wrap
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52529 **MACHINE HEAD** Linns Crest Logo
44435 **MACHINE HEAD** Through Ashes Of Empires
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57733 **MARS VOLTA** Frances The Mute
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59478 **MEGADETH** Arsenal Of Megadeth Dvd Cover
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10559 **METALLICA** Metal Up Your Ass*
52819 **METALLICA** Metallica Whiskey Label
10558 **METALLICA** Ride The Lightning
45709 **MINISTRY** Great Seal Of Anarchy Logo
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18690 **MISFITS** Die Die Darling
17159 **MISFITS** Kennedy Bullet/Better Dead On Red*
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24665 **MORBID ANGEL** Big Logo/Gateways
53052 **MOTLEY CRUE** Cartoon Rocker Smoking
41075 **MOTLEY CRUE** Dr. Feelgood
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48335 **NECROPHAGIST** Logo
50851 **NILE** Annihilation Of The Wicked
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27714 **NINE INCH NAILS** NIN Logo/With Teeth Logo
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37713 **NIRVANA** Silver Foil Logo
58140 **NOFX** Never Trust A Hippy
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52749 **OBITUARY** Slowly We Rot
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47340 **A. AMARTH** Triple Metal Skulls


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52705 **A. SEVENFOLD** Trio Of Death Bats

50124 **BEHEMOTH** Demigod

53087 **B. BURIED** Cabin In The Woods

51178 **B. D. MURDER** My Angel

33161 **B. L. SOCIETY** BLS Logo


52711 **B. L. SOCIETY** Royal Crown Skull

45790 **B. SABBATH** Flying Demon Logo

49089 **B. THROUGH** Friday 13th Mask

57686 **B. VALENTINE** Skull & Crossbones

61038 **B. YOUR DEAD** Spider Logo


58318 **C. CORPSE** KILL

47345 **C. OF BODOM** Group Posed

44484 **C. OF BODOM** Hatecrew Finland

58298 **CHIMAIRA** Double Skull Horns

47359 **C. OF FILTH** Nemesis


25331 **DANZIG** Classic White Skull

59269 **DEATH** Leprosy

40945 **DEFTONES** Special Forces Logo

45115 **DEICIDE** Scars Of The Crucifix

58185 **DEVIL DRIVER** Self Titled Lp


51329 **DIMEBAG** He Came To Rock

48426 **DIMEBAG** Tribute Memorial

25104 **DIO** Holy Diver

57799 **DISTURBED** Smiley Face Guy

45830 **DOORS** Lizard King


38865 **DOWN** Crown Of Thorns

53789 **F. FACTORY** Transgression

59475 **GODSMACK** IV Shine Down Logo

46223 **G. N ROSES** Slash Closeup

59905 **HATEBREED** Skull & Maces Logo

52754 **HIM** Shapeburst Logo

59279 **IN FLAMES** Baphomet Jester

43087 **IRON MAIDEN** Fear Of The Dark

36512 **IRON MAIDEN** The Trooper

25487 **JUDAS PRIEST** World Vengeance

45634 **KILL. ENGAGE** Skull Wings Logo

48561 **KORN** Pinhead Doll Logo

58563 **LACUNA COIL** Removed Face

41772 **LAMB OF GOD** Logo

52803 **LAMB OF GOD** Metal Seal Logo

28646 **LED ZEPPELIN** Swan Song/1977

32994 **L. SKYNYRD** Whiskey Label

45595 **MASTODON** Leviathan Art

25446 **MEGADETH** Peace Sells...But

22467 **MESHUGGAH** Chaosphere

52676 **METALLICA** Give Me Fuel Give

52677 **METALLICA** Ninja Star Sprocket

25410 **MISFITS** Classic White Skull

48401 **MOTLEY CRUE** Group Photo

40981 **MOTORHEAD** England Skull

47376 **MUDVAYNE** Mutatis Group

53180 **MUSH. HEAD** Militia Band Mask

10566 **N. INCH NAILS** Teeth & Salt Trail

10805 **NIRVANA** Smiley Face Logo

52188 **OPETH** Ghost Reveries

11346 **O. OSBOURNE** Rhoads Tribute

57840 **PANTERA** Brother Dime Tribute

25373 **PANTERA** Hesher Dream Chick

25129 **PANTERA** Vulgar Display

43910 **PINK FLOYD** Robotic Hands

28412 **RAMMSTEIN** Lava Exploding Logo

43246 **ROB ZOMBIE** Sinister Urge Zombie

54205 **SAMHAIN** Skeleton Woman

58814 **SHAD. FALL** Flaming Buildings

40974 **SLAYER** Eagle In The Abyss

45522 **SLAYER** War Skeleton Head

52687 **SLIPKNOT** The Heretic Anthem

10592 **SUBLIME** Sun Logo

36446 **SUPER RITUAL** Logo

33254 **S. OF A DOWN** Field Of Shrooms

58315 **T. EYES DEAD** Vincent Price Face

60144 **TOOL** 10,000 Days Spiro

60143 **TOOL** 10,000 Days Art

53356 **TOOL** Grey Eyes Logo

52858 **TRIVIUM** Ascendancy

52860 **TRIVIUM** Mutant Angel Art

58041 **UNDEROATH** Flag With Grenades

61504 **UNEARTH** Birds Shield Crest

45962 **VAN HALEN** Vintage Eddie Live

45017 **W. ZOMBIE** Green Monster

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58103 **AC/DC** Back In Black
44964 **AC/DC** Live At Donington
54891 **ALICE IN CHAINS** Head On Stick
54892 **ALICE IN CHAINS** Layne Staley Live Photo
57712 **ANTHRAX** Judge Dredd
55671 **AS I LAY DYING** Group Live Photos Collage
59356 **ATREYU** A Deathgrip On Yesterday Grp Photo
39857 **AUDIOSLAVE** Group Posed On Couch Photo
53842 **A. SEVENFOLD** Death Bat Winged Skull Logo
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
58409 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group Photo
55605 **B. SABBATH** Revolution In Their Minds Group
59556 **BLEED.THROUGH** Grp Posed Standing Photo
54895 **B. BENJAMIN** Group Standing By Equipment
58515 **B. FOR MY VALENTINE** Group Faces Photo
47339 **CLASH** London Calling
39846 **DEFTONES** Self Titled Lp
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
22959 **DOORS** The End
60504 **FALL OUT BOY** Group Posed Sitting Outdoors
48310 **GUNS N ROSES** Roses & Pistols Logo
51347 **HIM** Vile Posed Wearing A Stocking Cap
47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
59476 **IT DIES TODAY** The Catiff Choir
52534 **JIMI HENDRIX** Lighted Billboard Jimi Photo
54293 **JOHNNY CASH** With Guitar Giving The Finger
48588 **L. ZEPPELIN** 2nd Lp Cover
48587 **L. ZEPPELIN** Group Standing Next To Airplane
55603 **LYNYRD SKYNYRD** American Flag Girl Logo
59555 **METALLICA** Flaming Skulls Yin Yang Symbol
32926 **METALLICA** Master Of Puppets
44669 **METALLICA** St. Anger Group Live Collage
28781 **MISFITS** White Skull
51346 **MUDVAYNE** Lost & Found Group Water Heads
54728 **M. C. ROMANCE** Group Between Tour Buses
51649 **M. C. ROMANCE** Group Posed In Room
53761 **NINE INCH NAILS** With Teeth
35741 **NIRVANA** Group Sitting On Bed
48929 **NORMA JEAN** O God The Aftermath Group
24229 **PANTERA** Group Live On Stage Collage
32720 **PINK FLOYD** Dark Side Of The Moon
55718 **R. A. MACHINE** Group Posed In Entryway
56490 **RAMMSTEIN** Reise, Grp Wearing Dress Shirts
45975 **R. H. C. PEPPERS** Technicolor Group Faces
50872 **ROB ZOMBIE** Rolling Stone Cover Collection
39511 **ROLLING STONES** Classic Tongue
41571 **SEX PISTOLS** Anarchy In The U.K.
51368 **SHADOWS FALL** Group Posed In The Forest
51167 **SHINEDOWN** Group Posed Standing Photo
51903 **SLAYER** Soundtrack To The Apocalypse
31686 **SLIPKNOT** Pentagram Logo/Group Photo
32719 **SUBLIME** Livin With Louie Dogs Collage
32573 **S. OF A DOWN** Caricatures Riding Elephant
11503 **TOOL** Man Emerging From Water
47144 **UNDEROATH** Group Photo W/Syringe Tubes
48461 **WHO** Group Wrapped With British Flag Photo

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58121 **AC/DC** Live At Donington
59345 **ANTHRAX** I Am Law Judge Dredd
54525 **A. SEVENFOLD** Gun & Skull
54524 **C. OF BODOM** Follow The Reaper
54527 **C. OF FILTH** Cruelty And Beast
25974 **DANZIG** White Skull 666
24473 **DEFTONES** Red Pony
58348 **D. DRIVER** Group Posed By Trees
58266 **HIM** Vile Posed In Prayer Position
51374 **IRON MAIDEN** The Trooper
19845 **KORN** Follow The Leader
12277 **L. ZEPPELIN** Stairway To Heaven
25976 **MARILYN MANSON** Band Photo
19846 **METALLICA** Justice For All
12285 **METALLICA** Master Of Puppets
42104 **MOTORHEAD** England Skull Logo
54548 **NIRVANA** Smiley Face Logo
55513 **OPETH** Ghost Reveries
25983 **PANTERA** Confederate Flag
17780 **PINK FLOYD** Darkside Of Moon
32706 **R. A. MACHINE** Monk On Fire
55649 **SHADOWS FALL** Fall Skull Logo
12309 **SLAYER** Eagle In The Abyss
24469 **SLIPKNOT** Band In Red Coveralls

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52880 **A. SEVENFOLD** Red Death Bat Winged Skull
43825 **BLACK LABEL SOCIETY** Allover Brewtality
52884 **CRADLE OF FILTH** 3-D Logo & Barbed Symbol
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
53653 **GREEN DAY** Heart Grenade Seal Logo
45584 **HIM** Heartagram Logo
45585 **IRON MAIDEN** Allover Killers
45636 **KILLSWITCH ENGAGE** Wings Logo
53672 **KORN** Classic White Logo In Navy Blue Oval
45583 **LED ZEPPELIN** 1st Lp Cover
52877 **METALLICA** Scary Guy Art With Logos
52879 **MUDVAYNE** Guerilla Skull & Crossed Guitars
52692 **SLIPKNOT** Maggot Corps Group Collage Photo

BASEBALL STYLE CAPS

53807 **AC/DC** Outlined Classic Logo In Flames
53622 **ALICE IN CHAINS** Yellow Sun Logo
52871 **AS I LAY DYING** Green Skull Logo
33160 **BLACK LABEL SOCIETY** BLS Logo
53805 **BLACK SABBATH** Cross With Bloody Logo
36362 **CRADLE OF FILTH** Dragon Logo
45592 **HIM** Heartagram & Logo
52872 **IRON MAIDEN** Killers Art With Logo
42085 **KORN** Logo With Large Tribal Design
52874 **LAMB OF GOD** Death Maiden & Logo
52876 **METALLICA** Silver St. Anger Logo & Ninja Star
53608 **M. CRUE** Logo W/Pentagram In Background
49350 **MUDVAYNE** Lost And Found Logo
50892 **MY CHEMICAL ROMANCE** Logo/Coffin Crest
28554 **PANTERA** Flaming Skull Logo
53723 **SHADOWS FALL** Black On Black Logo
45597 **SLAYER** Logo & Eagle In The Abyss
52294 **SLIPKNOT** 3-D Red & Black Logo
41215 **SUBLIME** Flaming Sun Shield Logo
53604 **SYSTEM OF A DOWN** 3-D Logo
46057 **TOOL** Laterlus Logo

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35651 **AC/DC** Logo
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39009 **BLACK FLAG** Bars Logo
44164 **B. L. SOCIETY** BLS Skull Logo
44163 **CANNIBAL CORPSE** Bloody logo
39010 **DOORS** Logo
41280 **D. K. MURPHYS** Shamrock Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42298 **KORN** Logo
50605 **LACUNA COIL** Sun Logo
42299 **LYNYRD SKYNYRD** Logo
19990 **MISFITS** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
42300 **Q. OF STONEAGE** Sperm Q Logo
19991 **SUBLIME** Logo
35652 **SYSTEM OF A DOWN** Logo

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59115 **DISTURBED** Flaming Skull Logo
40730 **GODSMACK** Sun Skull Logo
59220 **HIM** Gold Heartagram & Logo
36602 **INSANE CLOWN POSSE** The Wraith
57361 **IRON MAIDEN** Best Of The Beast
59127 **JUDAS PRIEST** British Steel
55462 **L. ZEPPELIN** Swan Song Logo
49784 **L. SKYNYRD** American Flag Girl
46605 **METALLICA** Master Of Puppets
59116 **MOTORHEAD** England Skull Logo
51464 **PANTERA** Flaming Pot Leaf Skulls Logo
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25294 **DISTURBED** Mean Smiley Face
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42301 **KORN** Logo
19989 **MISFITS** Classic Skull
39507 **OZZY OSBOURNE** Logo
28699 **PANTERA** Logo
39863 **PINK FLOYD** Darkside Of The Moon
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61127 **DEFTONES** Canvas Shoe Logo
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49858 **KORN** Fist Rock Sign Logo
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51051 **LED ZEPPELIN** Logo With Symbols
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43794 **MEGADETH** Gold Logo
32835 **METALLICA** Logo
11982 **MISFITS** White Skull
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46806 **NORMA JEAN** Scenery Logo
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32558 **CKY** Logo
48794 **CRADLE OF FILTH** Nymphetamine Logo
52781 **DEFTONES** Crown Evil Rabbit
53169 **DISTURBED** Screaming Faces In Heart
50593 **DREAM THEATER** Flaming Sacred Heart
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45546 **I. MAIDEN** Bring Daughter To Slaughter
45507 **JUDAS PRIEST** Distressed Logo
53455 **KILLERS** Red & White Rhinestone Logo
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38905 **LED ZEPPELIN** Swan Song/U.S.A. '77
47396 **MARILYN MANSON** Pearls Face Photo
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43961 **BLEEDING THROUGH** Winged Skull Logo
36269 **CANNIBAL CORPSE** Bloody Logo
60824 **CHIMAIRA** Logo
32098 **CKY** Logo
13835 **DEFTONES** Logo
24494 **DISTURBED** Mean Smiley Face
49796 **DOORS** Logo
38484 **DOWN** Logo
40722 **GODSMACK** Sun Logo
47789 **GREEN DAY** Heart Grenade Logo
44212 **JIMI HENDRIX** Flaming Jimi With Guitar
13678 **KORN** Logo
59159 **LACUNA COIL** Logo
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32156 **MISFITS** Classic White Skull
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52767 **IRON MAIDEN** The Trooper/Trooper Logo
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52701 **KILL. ENGAGE** Skull Wrapped With Vines
48221 **KORN** Logo/Rock Sign Logo
48783 **LAMB OF GOD** Logo/American Metal
45488 **L. ZEPPELIN** Symbols/Stairway Heaven
48496 **M. MANSON** MM Logo/Last We Forget
51372 **MEGADETH** Logo/War Eagle
52817 **METALLICA** Flaming Skull Logo
45344 **MOTLEY CRUE** Shout At Devil Logo
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52832 **MUDVAYNE** Lost And Found Logo
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47773 **NIRVANA** Smiley Face Logo
51963 **PANTERA** Distressed Skulls Logo
40977 **SLAYER** Eagle In The Abyss/Logo
49162 **SUBLIME** Logo/40oz. To Freedom Sun
36500 **TOOL** Nerve Ending Logo
52859 **TRIVIUM** Blue Angel Logo/Symbol
48731 **UNEARTH** Skulls With Wing Logo

MORE HOODED SWEATSHIRTS

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52832 **MUDVAYNE** Lost And Found Logo
45697 **MUSHR. HEAD** Camo Logo/Militia Mask
52533 **N. INCH NAILS** Line Logo/W/Teeth Logo
47773 **NIRVANA** Smiley Face Logo
51963 **PANTERA** Distressed Skulls Logo
40977 **SLAYER** Eagle In The Abyss/Logo
49162 **SUBLIME** Logo/40oz. To Freedom Sun
36500 **TOOL** Nerve Ending Logo
52859 **TRIVIUM** Blue Angel Logo/Symbol
48731 **UNEARTH** Skulls With Wing Logo

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41421 **HATEBREED** Flaming Logo
45984 **HIM** Tribal Logo/Vines Logo
53673 **LED ZEPPELIN** Logo/Zoso Symbols
45980 **LINKIN PARK** Gothic Logo
53468 **MISFITS** Classic White Skull Logo
45981 **MOTORHEAD** England Skull Logo
52943 **M. C. ROMANCE** Ace Of Spades Skull
53697 **PINK FLOYD** Dark Side Of The Moon
55468 **SLIPKNOT** Logo Across Triple S Logo
40044 **SUBLIME** Logo/Sun Logo
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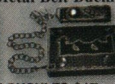


53802 **AC/DC** Highway To Hell Artwork
52867 **AS I LAY DYING** Logo
48578 **BLACK LABEL SOCIETY** BLS Logo
41241 **CKY** Jumbo Red Logo
48722 **CRADLE OF FILTH** COF Logo/Dragon
51328 **DIMEBAG** Tribute Memorial 1966 - 2004
41227 **GODSMACK** Spray Glow Jumbo Sun & Logo
53655 **GREEN DAY** Heart Grenade Logo
45581 **GUNS N ROSES** Roses & Pistols Bullet Logo
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48702 **JOHNNY CASH** Guns Logo
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46086 **KORN** Logo & Freak Logo
48822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo/Symbols
52868 **MASTODON** Leviathan Logo
53791 **MESHUGGAH** Logo
52869 **METALLICA** St. Anger Logo/Ninja Star
48728 **MOTORHEAD** Classic England Skull Logo
52870 **MUDVAYNE** Lost And Found Logo
45966 **NIRVANA** Smiley Face Logo
53554 **OTEP** Logo & Art Is War Text
41220 **PANTERA** CFH Skull & Crossbones Logo
53725 **SHADOWS FALL** Logo & Red Spray Skull
45579 **SLAYER** Logo/Eagle In The Abyss
53800 **SLIPKNOT** Triple S Logo
41238 **SUBLIME** Jumbo Orange Logo/Pot Leaf
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46147 **B. L. SOCIETY** Skull & Iron Cross SDMF Logo
48854 **GUNS N ROSES** Die Cut Roses & Pistols Logo
48844 **HIM** Round Heartagram Logo
48835 **IRON MAIDEN** The Trooper
48843 **JUDAS PRIEST** Die Cut British Steel
44965 **KILL. ENGAGE** Die Cut Winged Skull Logo
52893 **METALLICA** Die Cut Ninja Star
52895 **MUDVAYNE** Sawblade Skull Wreath Logo
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ALICE IN CHAINS Jumbo Red Logo W/Studs
43493 **BLACK LABEL SOCIETY** Brewtality/Iron Cross
41187 **CRADLE OF FILTH** COF Outline Logo
35566 **DISTURBED** Red Mean Smiley Face
51602 **GUNS N ROSES** Roses & Pistols Bullet Logo
45991 **HIM** Rezorblade & Logo/Heartagram Logo 51603
IRON MAIDEN Killers Art With Logo
51604 **KORN** Leather Logo Patch/Tribal Design 46009
LED ZEPPELIN Logo/Swan Song
53597 **LYNYRD SKYNYRD** American Flag Girl
45988 **MOTORHEAD** Chained Skull Wings Logo
41185 **MUDVAYNE** End Of Things Pyramid Logo
49403 **SLAYER** Eagle In The Abyss Logo
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14985 **CLOCK. ORANGE** Stanley Kubrick '71
32987 **CREED & SEVENDUST** 104 Fest '2000
20268 **DOORS** Isle Of Wight Festival Chicago '70
15017 **GREEN DAY** New York City '94
14994 **JIM MORRISON** Last Known Picture '71
15025 **KISS** 10th Anniversary Tour '82
15011 **L. SKYNYRD** Street Survivors '77
32985-**L. SKYNYRD & R. STONES** Knebworth '76
14990 **MARILYN MANSON** Live At Snakepit '95
32978 **M. CRUE** Girls,Girls W/Guns 'N Roses '87
15031 **NIRVANA** In Concert Nevermind '92
15012 **NIRVANA** Kurt Rest In Peace '67 - '94
32986 **OZZY OSBOURNE** Speak Of Devil Tour '82
15028 **OZZY OSBOURNE** With Randy Rhoads '82
15019 **PEARL JAM & METALLICA** Houston '93
15021 **PINK FLOYD** World Tour Las Vegas '87
32977 **PEARL JAM** Lollapalooza '92 W/Chili Peppers
14977 **R. A. MACHINE** World Music Theatre '97
14983 **RAMONES** Civic Auditorium Santa Cruz '80
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15016 **S. R. VAUGHAN** Gilley's Club Tx '86



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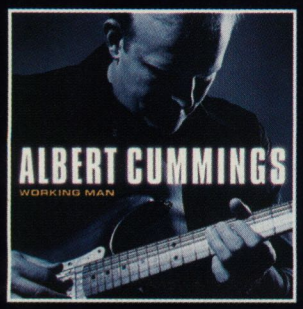
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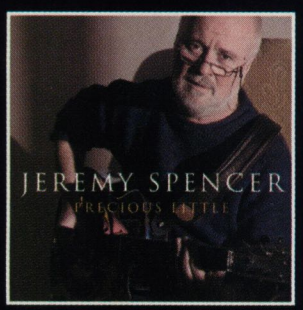
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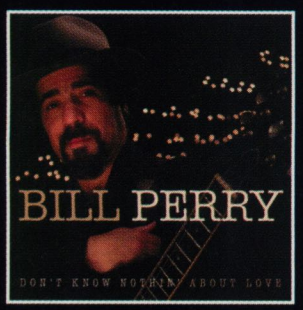
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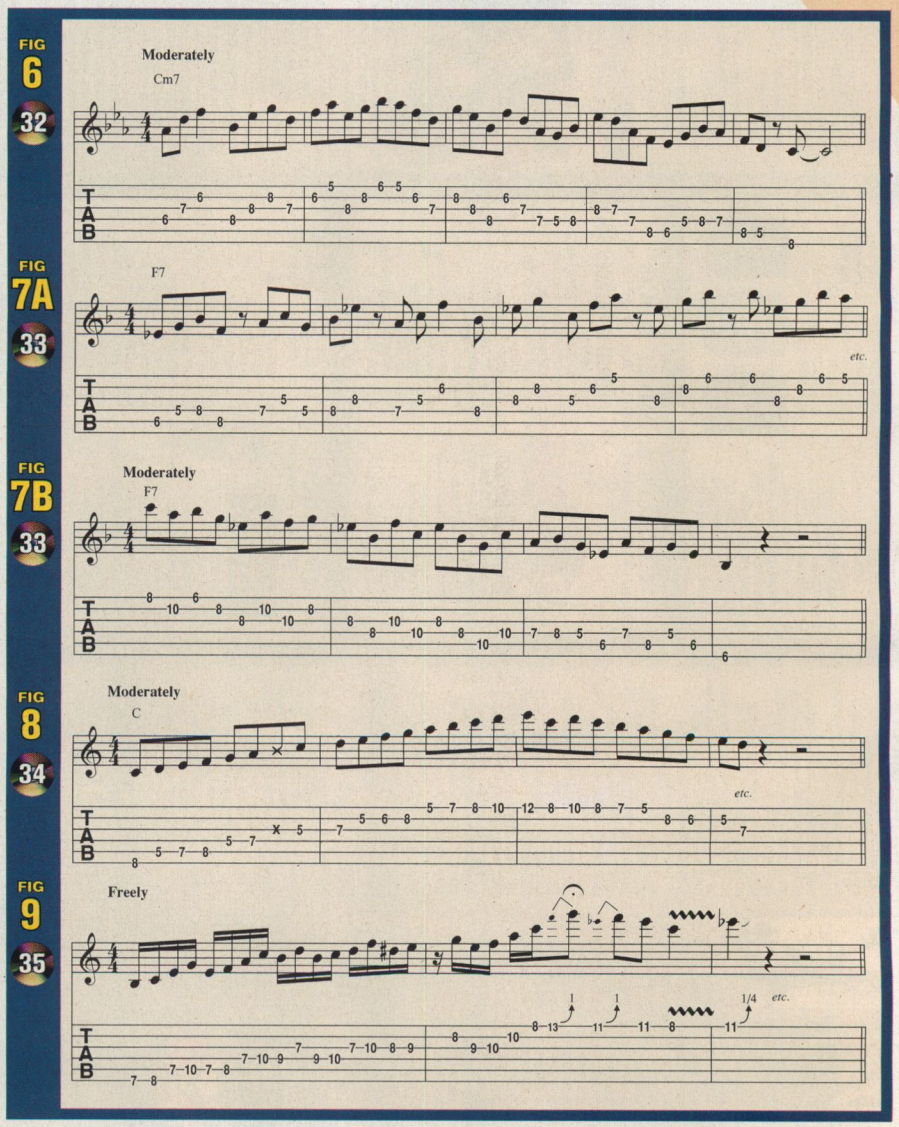
some of the funk stuff he did with the Brecker Brothers, where it's one tonality and he's just going off, and killin'. But say you're in E minor, and you're thinking E Dorian. You could play out of E Dorian for a bit, then play the Dorian mode up a minor 3rd—G—while the bass player stays in E [**Fig. 5**]. Going between the two gives you an inside-outside feel, where you're in, and then you go out—playing wrong notes, basically.

There you're talking about pairing two scales. How about pairing two triads? For instance, over a C minor chord, you can play D minor and E♭ major triads, and just go up through their inversions [**Fig. 6**]. By creating a line in that way, you come up with intervals that are less scalar.

You've transcribed a bunch of horn players. Any other instruments? McCoy Tyner, the piano player—I've transcribed a lot of his stuff. And what I've heard him do, over an F7, say, is play an E♭ triad and an F triad [**Fig. 7A**]. There I'm playing it a little too literally, whereas he would break it up—maybe take two notes from the E♭ and three from the F, and continue that idea through their inversions [**Fig. 7B**]. He doesn't even do it that symmetrical; he throws in other notes, so it's not so predictable. *I think it's cooler* if you disguise some of this stuff.

I've heard you say that you tend to "ghost" some notes. What do you mean by that? When we talk, we don't put the same amount of stress on every syllable; we tend to swallow some. So maybe I'll pick some notes clearly, then swallow, or ghost, a couple [**Fig. 8**]. Other players get this with slurs or hammers, but since I pick every note, this is what I came up with.

Unlike most "jazz" guitar players, you like to bend notes. It's like when horn players bend notes—it's very expressive. I got it from listening to blues players, though. I thought, Why not do this more in jazz? It's a taste issue—you don't want to do it all the time, but adding blues-type bends to a line [**Fig. 9**] gives it a singing, vocal-like quality, which is what I always go for.





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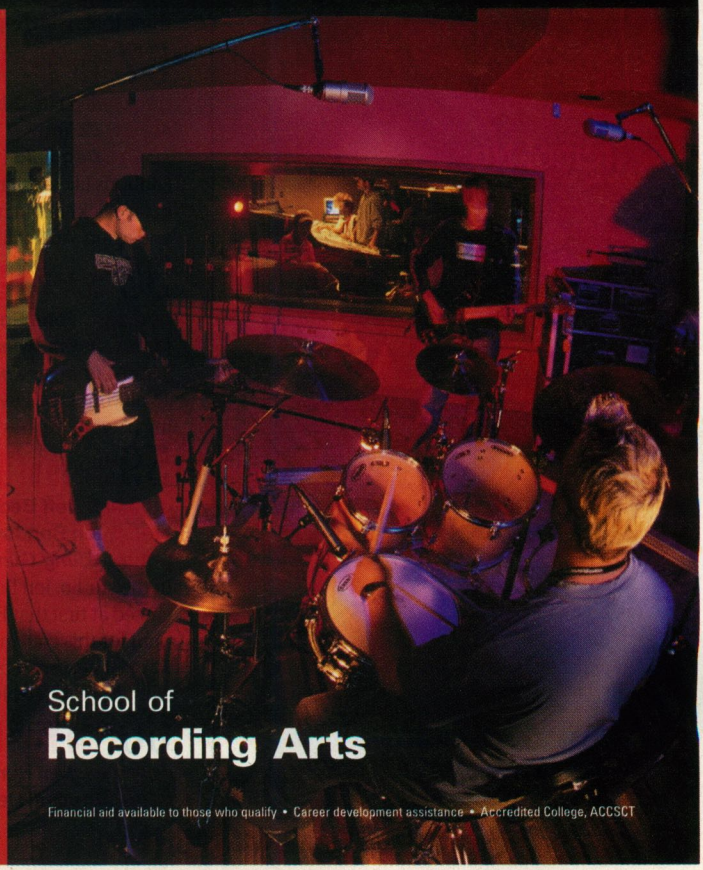
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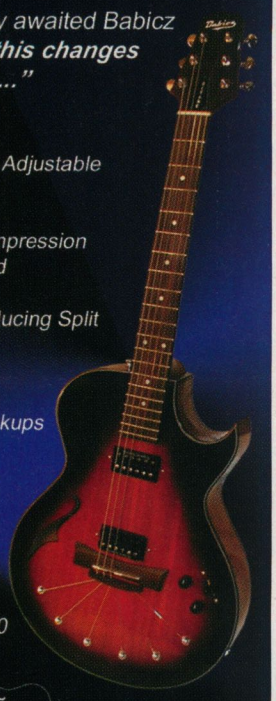
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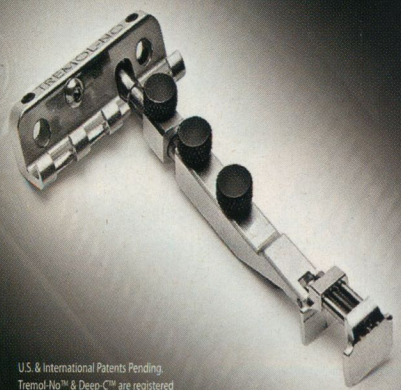
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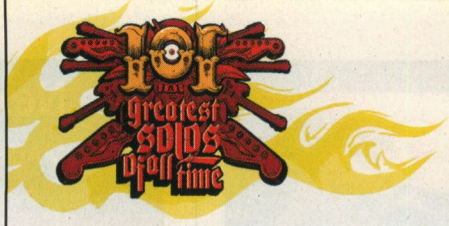
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he's the best guitarist to hit the scene in the last 10 years.

53 "Stranglehold"

GUITARIST: Ted Nugent
ARTIST: Ted Nugent
ALBUM: *Ted Nugent* (1975)

Nuge goes guns-blazing gonzo.

54 "Black Magic Woman"

GUITARIST: Carlos Santana
ARTIST: Santana
ALBUM: *Abraxas* (1970)

The song itself belongs to another gifted player—Peter Green—but Santana's stinging lead work could make anyone question that paternity claim.

55 "That's All Right"

GUITARIST: Scotty Moore
ARTIST: Elvis Presley
ALBUM: *The Sun Sessions* (1976)

The King's first single (cut in June of 1954), with a solo as epochal as the song itself. Rockabilly starts here.

56 "Back in Black"

GUITARIST: Angus Young
ARTIST: AC/DC
ALBUM: *Back in Black* (1980)

Gibson SG: $1,200. Marshall stack: $3,200. E minor pentatonic scale: Free. Those three tools with Angus's balls: priceless.

57 "I'm Bad, I'm Nationwide"

GUITARIST: Billy Gibbons
ARTIST: ZZ Top
ALBUM: *Degüello* (1979)

Gibbons likes his gritty, hybrid-picked octave lick so much, he repeats it again and again. And still we want more of it.

58 "Under a Glass Moon"

GUITARIST: John Petrucci
ARTIST: Dream Theater
ALBUM: *Images and Words* (1992)

To all you "feel" guys: technically challenging playing *can* be quite musical.

59 "Blaze of Glory"

GUITARIST: Jeff Beck
ARTIST: Jon Bon Jovi
ALBUM: *Young Guns* (1988)

In the studio, Jon Bon Jovi wasn't convinced at first that Beck's slide solo was right for this cousin to "Wanted Dead or Alive." Then he remembered that it was, after all, played by Jeff Beck.

60 "The Wind Cries Mary"

GUITARIST: Jimi Hendrix
ARTIST: The Jimi Hendrix Experience
ALBUM: *Are You Experienced* (1967)

Nodding to his idol Curtis Mayfield, Jimi slides and hammers on double stops with a supple power that's cooler than cool.

61 "Who's Crying Now"

GUITARIST: Neal Schon
ARTIST: Journey
ALBUM: *Escape* (1981)

From the king of melodic rock, arguably the most singable solo on the list.

62 "Kid Charlemagne"

GUITARIST: Larry Carlton
ARTIST: Steely Dan
ALBUM: *The Royal Scam* (1976)

The ending alone—a loony right-hand hammer-on—makes Carlton's chopsfest eligible for the Rock Solo Hall of Fame.

63 "Young Man Blues"

GUITARIST: Pete Townshend
ARTIST: The Who
ALBUM: *Live at Leeds* (1970)

More than a decade before Yngwie Malmsteen, Townshend unleashed the fury in his own inimitable way.

64 "Sympathy for the Devil"

GUITARIST: Keith Richards
ARTIST: The Rolling Stones
ALBUM: *Beggars Banquet* (1968)

Keef's not generally known as a soloist, but this bluesy, high-volume ripsnorter shows he can hang with the best.

65 "One"

GUITARIST: Kirk Hammett
ARTIST: Metallica
ALBUM: *And Justice For All* (1988)

Eddie Van Halen on an overdose of speed.

66 "Tonight She Comes"

GUITARIST: Elliot Easton
ARTIST: The Cars
ALBUM: *Greatest Hits* (1985)

Elliot Easton spent a week in the studio fine-tuning this solo. And it shows—never have whammy-bar scoops and pinch harmonics been conflated in such good taste.

67 "Be Careful With a Fool"

GUITARIST: Johnny Winter
ARTIST: Johnny Winter
ALBUM: *Johnny Winter* (1969)

Nearly as many wrong notes as there are right ones, but this is the Texas stud at his grip-it-and-rip-it best.

68 "New Year's Day"

GUITARIST: The Edge
ARTIST: U2
ALBUM: *War* (1983)

The perfect note choice and otherworldly tone here (check


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out those closing harmonics) influenced a whole generation of players.

69 "Let's Go Crazy"

GUITARIST: Prince
ARTIST: Prince and the Revolution
ALBUM: *Purple Rain* (1984)

Dearly beloved, we are gathered here today to bow down in homage to the electric fusillades of the Purple One.

70 "Time"

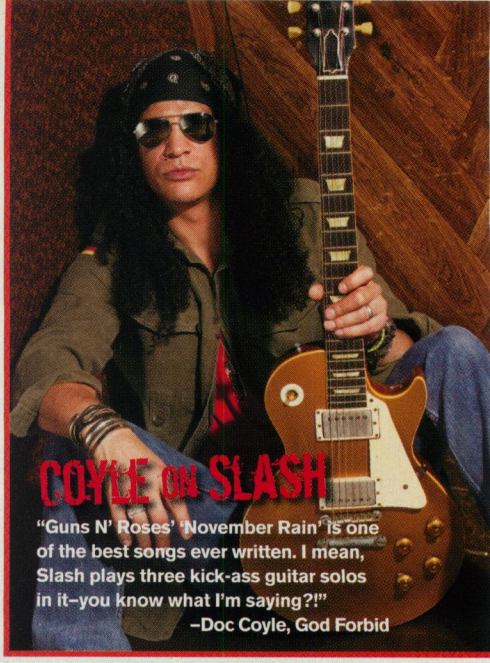
GUITARIST: David Gilmour
ARTIST: Pink Floyd
ALBUM: *The Dark Side of the Moon* (1973)

His Strat takes a licking, but Gilmour keeps on tick, tick, ticking.

71 "Do You Feel Like I Do"

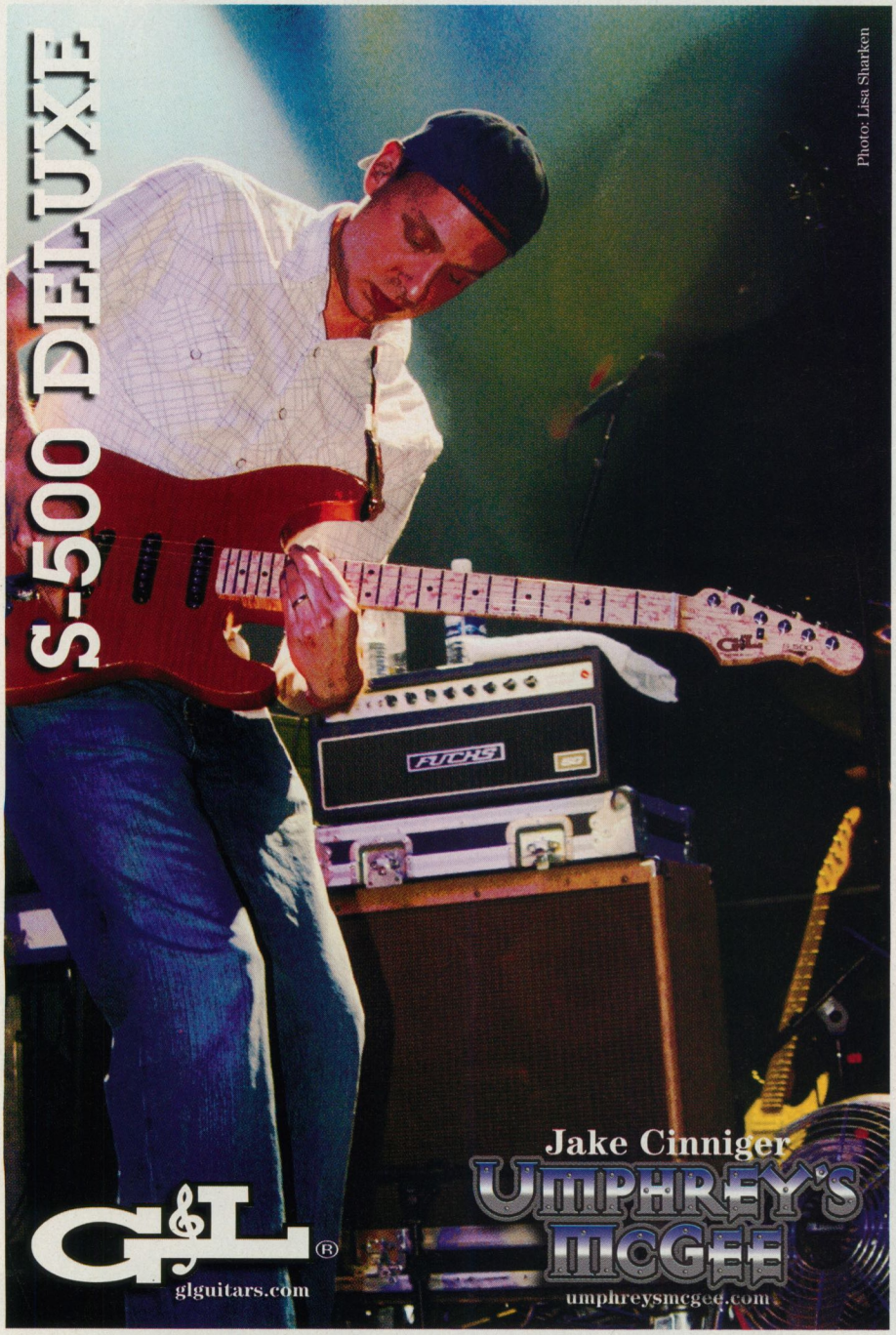
GUITARIST: Peter Frampton
ARTIST: Peter Frampton
ALBUM: *Frampton Comes Alive* (1976)

Much is made of the gimmicky talk-box yacking, but it's when Frampton removes the tube from his mouth that his guitar truly begins to speak.



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"Guns N' Roses' 'November Rain' is one of the best songs ever written. I mean, Slash plays three kick-ass guitar solos in it–you know what I'm saying?!"
–Doc Coyle, God Forbid



72 "Hello Mary Lou"

GUITARIST: James Burton
ARTIST: Ricky Nelson
ALBUM: *Rick Is 21* (1961)

Burton's nasty licks give this piece of bubblegum some spice.

73 "Rosanna"

GUITARIST: Steve Lukather
ARTIST: Toto
ALBUM: *Toto IV* (1982)

Don't even bother fighting the urge to play air guitar to this Toto-ly awesome pop-rock lead.

74 "Desdemona"

GUITARIST: Derek Trucks
ARTIST: The Allman Brothers Band
ALBUM: *One Way Out* (2004)

After reminding us that he's also a monster at fretting notes, Trucks goes for the glass half-way through the solo and shows why he may be the best slide player ever.

75 "Alive"

GUITARIST: Mike McCready
ARTIST: Pearl Jam
ALBUM: *Ten* (1991)

Breaking from grunge convention, McCready launches into a two-minute-long Hendrixian romp—and saves the guitar solo for '90s rock.

76 "Shoot Out the Lights"

GUITARIST: Richard Thompson
ARTIST: Richard and Linda Thompson
ALBUM: *Shoot Out the Lights* (1982)

The guitaristic depiction of a nervous breakdown: pensive one second, savage the next.

77 "Crying in the Rain"

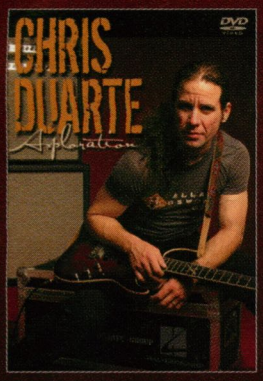
GUITARIST: John Sykes
ARTIST: Whitesnake
ALBUM: *Whitesnake* (1987)

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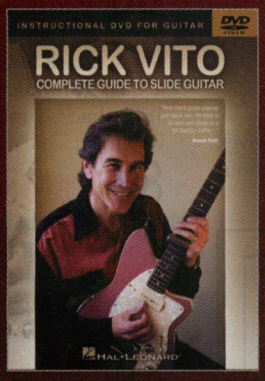
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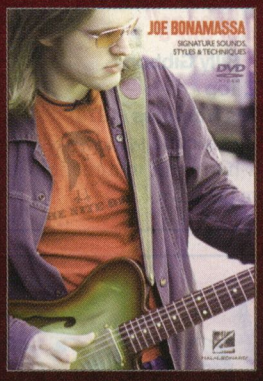


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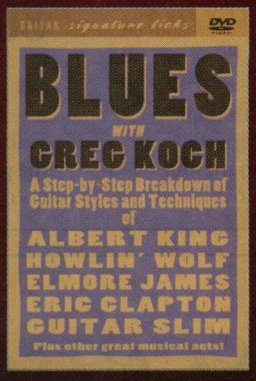


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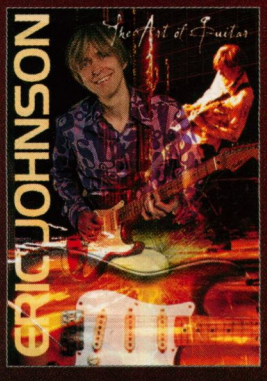


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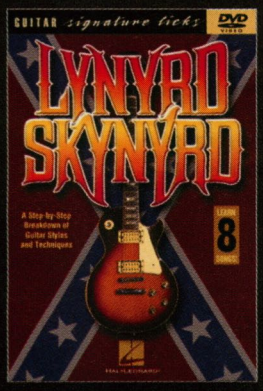
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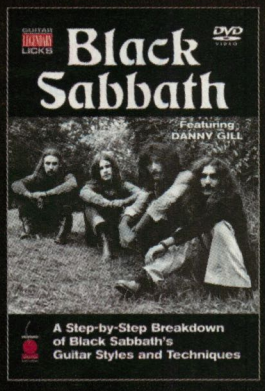


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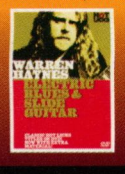
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fork! And the double-wide vibrato? Fuhgeddaboudit.

78 "Maze"

GUITARIST: Trey Anastasio
ARTIST: Phish
ALBUM: *Rift* (1993)

Putting paid to the notion that all jam-band guitar solos are noodle-fests, Trey climbs the fretboard and gets lifted without getting lost.

79 "All Day and All of the Night"

GUITARIST: Dave Davies
ARTIST: The Kinks
ALBUM: *Kinks-Size* (1965)

Primal rock energy—and better executed than the more famous "You Really Got Me."

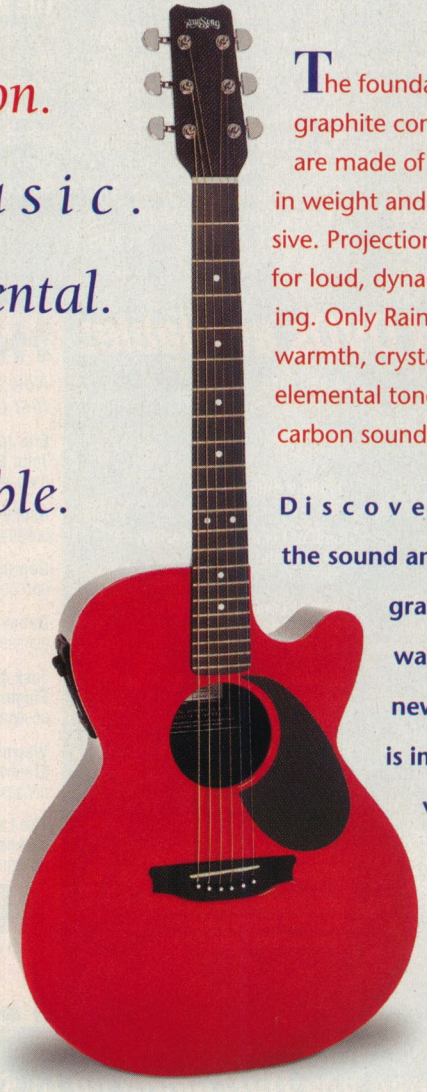
80 "La Grange"

GUITARIST: Billy Gibbons
ARTIST: ZZ Top
ALBUM: *Tres Hombres* (1973)

In the song's second solo, B.F. Gibbons gives the pinch-harmonic treatment to just about every note he plays.

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81 "Know Your Enemy"

GUITARIST: Tom Morello
ARTIST: Rage Against the Machine
ALBUM: *Rage Against the Machine* (1992)

Toggle switch + Whammy pedal = sonic revolution.

82 "War Pigs"

GUITARIST: Tony Iommi
ARTIST: Black Sabbath
ALBUM: *Paranoid* (1971)

Triple-tracked and packed with wild trills … oh, what a thrill.

83 "See No Evil"

GUITARIST: Richard Lloyd
ARTIST: Television
ALBUM: *Marquee Moon* (1977)

One of the few punk-era axemen who could really play.

84 "Wasted Years"

GUITARIST: Adrian Smith & Dave Murray
ARTIST: Iron Maiden
ALBUM: *Somewhere in Time* (1986)

The final note alone is worth full CD list price.

85 "Tornado of Souls"

GUITARIST: Dave Mustaine & Marty Friedman
ARTIST: Megadeth
ALBUM: *Rust in Peace* (1990)

A subpar song made noteworthy by a whirlwind of finger-twisting licks.

86 "Stray Cat Strut"

GUITARIST: Brian Setzer
ARTIST: Stray Cats
ALBUM: *Built For Speed* (1982)

Tasty morsels from one hep cat—viva la Bigsby!

87 "Watermelon in Easter Hay"

GUITARIST: Frank Zappa
ARTIST: Frank Zappa
ALBUM: *Joe's Garage* (1979)

Warped, off-kilter, absurdly lyrical, and clearly an inspiration to Steve Vai.

88 "And Your Bird Can Sing"

GUITARISTS: George Harrison & Paul McCartney
ARTIST: The Beatles
ALBUM: *Revolver* (1966)

Two guitars in harmony don't get much sweeter than in this baroque mini-masterpiece.

89 "Electioneering"

GUITARIST: Jonny Greenwood
ARTIST: Radiohead
ALBUM: *OK Computer* (1997)

Greenwood's crazed repetition of a flat 5th brings this rocker to fever pitch.



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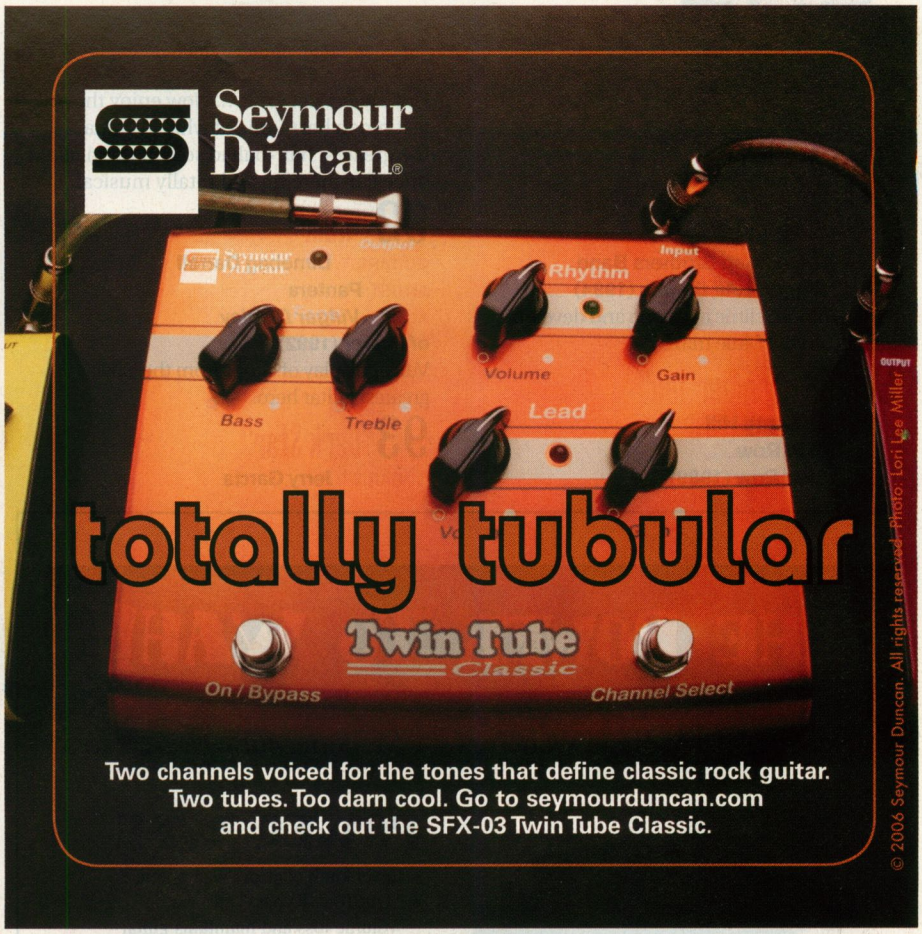
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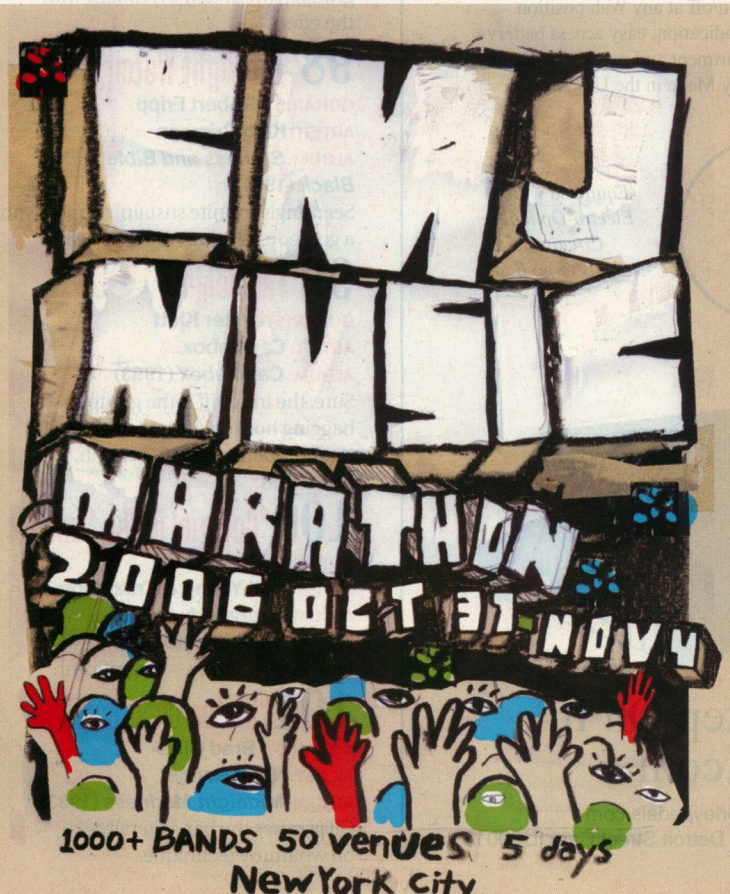


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90 "Back Where It All Begins"

GUITARIST: Warren Haynes
ARTIST: The Allman Brothers Band
ALBUM: ***Where It All Begins*** **(1994)**
A four-minute clinic in theme and development from the Mule man.

91 "I Remember You"

GUITARIST: Scotti Hill
ARTIST: Skid Row
ALBUM: ***Skid Row*** **(1989)**
Hold it.... Wait for it.... Now enjoy the one last pinch harmonic of what is arguably the greatest hair-ballad solo of them all. At once ear-piercing and totally musical.

92 "Walk"

GUITARIST: Dimebag Darrell
ARTIST: Pantera
ALBUM: ***Vulgar Display of Power*** **(1992)**
Vulgar display of chops from the '90s' greatest guitar hero.

93 "Dark Star"

GUITARIST: Jerry Garcia
ARTIST: The Grateful Dead
ALBUM: ***Live Dead*** **(1970)**
At its best, digression can be a fine art. Here's the proof.

94 "Limelight"

GUITARIST: Alex Lifeson
ARTIST: Rush
ALBUM: ***Moving Pictures*** **(1981)**
Describing whammy antics as tasteful and deliberate is usually oxymoronic. Not here.

95 "Burnin' for You"

GUITARIST: Buck Dharma
ARTIST: Blue Oyster Cult
ALBUM: ***Fire of Unknown Origin*** **(1981)**
What? No cowbell? The often overlooked Dharma earns the spotlight here.

96 "Tumeni Notes"

GUITARIST: Steve Morse
ARTIST: Steve Morse
ALBUM: ***High Tension Wires*** **(1989)**
You can never—repeat, *never*—have too many notes.

97 "Man in the Box"

GUITARIST: Jerry Cantrell
ARTIST: Alice in Chains
ALBUM: ***Facelift*** **(1990)**
Cantrell manipulates the wah pedal to advantage, before a herd of post-grungers went *way* overboard with the effect.

98 "The Night Watch"

GUITARIST: Robert Fripp
ARTIST: King Crimson
ALBUM: ***Starless and Bible Black*** **(1974)**
Seemingly infinite sustain, capped with a gorgeous closing volume swell.

99 "Far Behind"

GUITARIST: Peter Klett
ARTIST: Candlebox
ALBUM: ***Candlebox*** **(1993)**
Sure, the intro riff is the groupie-bagging hook, but in terms of memorability, the solo isn't, uh, far behind.

100 "Cowgirl in the Sand"

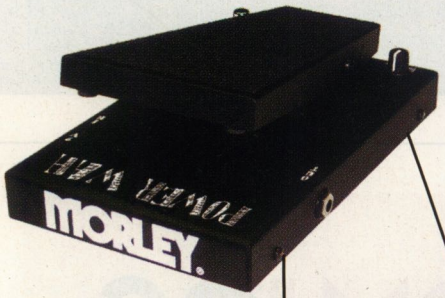
GUITARIST: Neil Young
ARTIST: Neil Young & Crazy Horse
ALBUM: ***Everybody Knows This Is Nowhere*** **(1969)**
Raw, sloppy, angry—magnificent.

101 "Sister Christian"

GUITARIST: Brad Gillis
ARTIST: Night Ranger
ALBUM: ***Midnight Madness*** **(1983)**
Gillis raises the bar—literally—on whammy technique.

THE POWER TO WAH!!

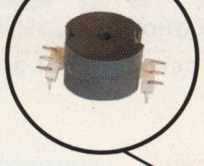
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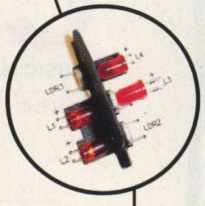


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- "TrueTone Bypass" ensures no volume loss and maintains guitar personality in Wah mode and bypass. Better than "True Bypass".
- Switch is next to foot pedal. Switch Wah on/off at any Wah position.
- LED indication, easy access battery compartment and two-year warranty.
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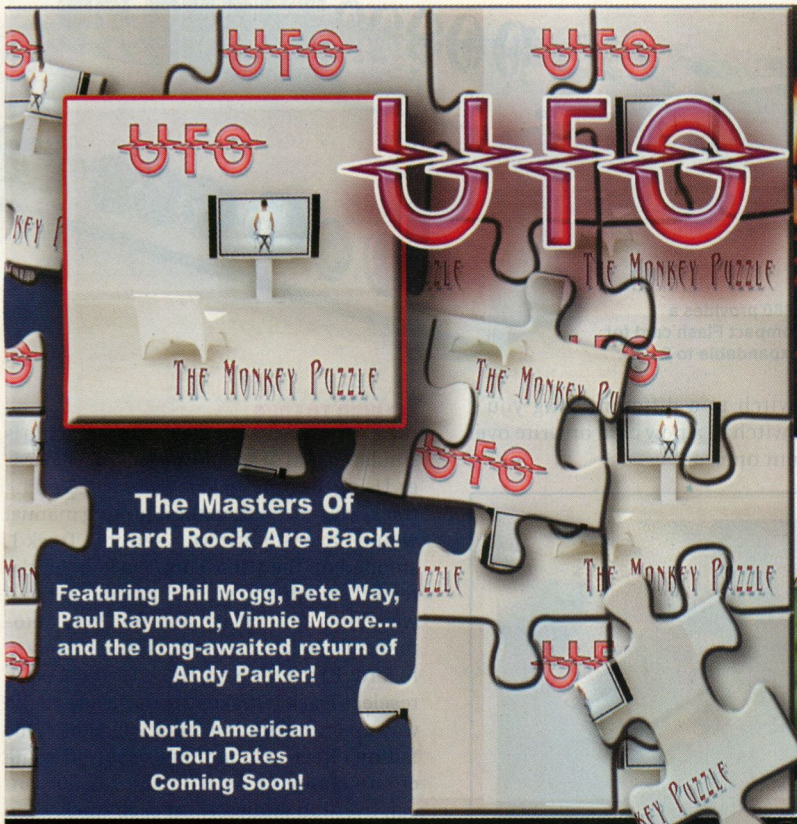
POWER WAH VOLUME

- Combination Wah and Volume
- Level knob controls Wah output
- Consistent audio taper Volume.
- "TrueTone Bypass" ensures no volume loss and maintains guitar personality in Wah and volume modes.
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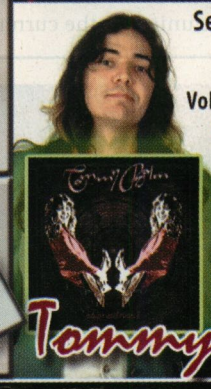
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BOSS/ELECTRO-HARMONIX CONTINUED FROM PAGE 74

started the live looping revolution, so imagine having four of them in one pedal—and more features besides! The 2880's non-compressed audio is 44.1K, 16-bit CD-quality, and you can store up to 480 seconds for each of its four tracks with a 256-megabyte Compact Flash card (expandable to 2 gigabytes). Like the RC-50, it offers external in/out MIDI clocking, and provides computer interface to Mac or PC via USB. Unlike the Boss unit, tracks cannot be recalled as presets. You can theoretically record an entire song to the unit, but to switch to a different song you'll need to switch to a new card or write over the current one.



The E-H 2880 provides a 256 MB Compact Flash card for storage (expandable to 2 GB).

MAKING TRACKS

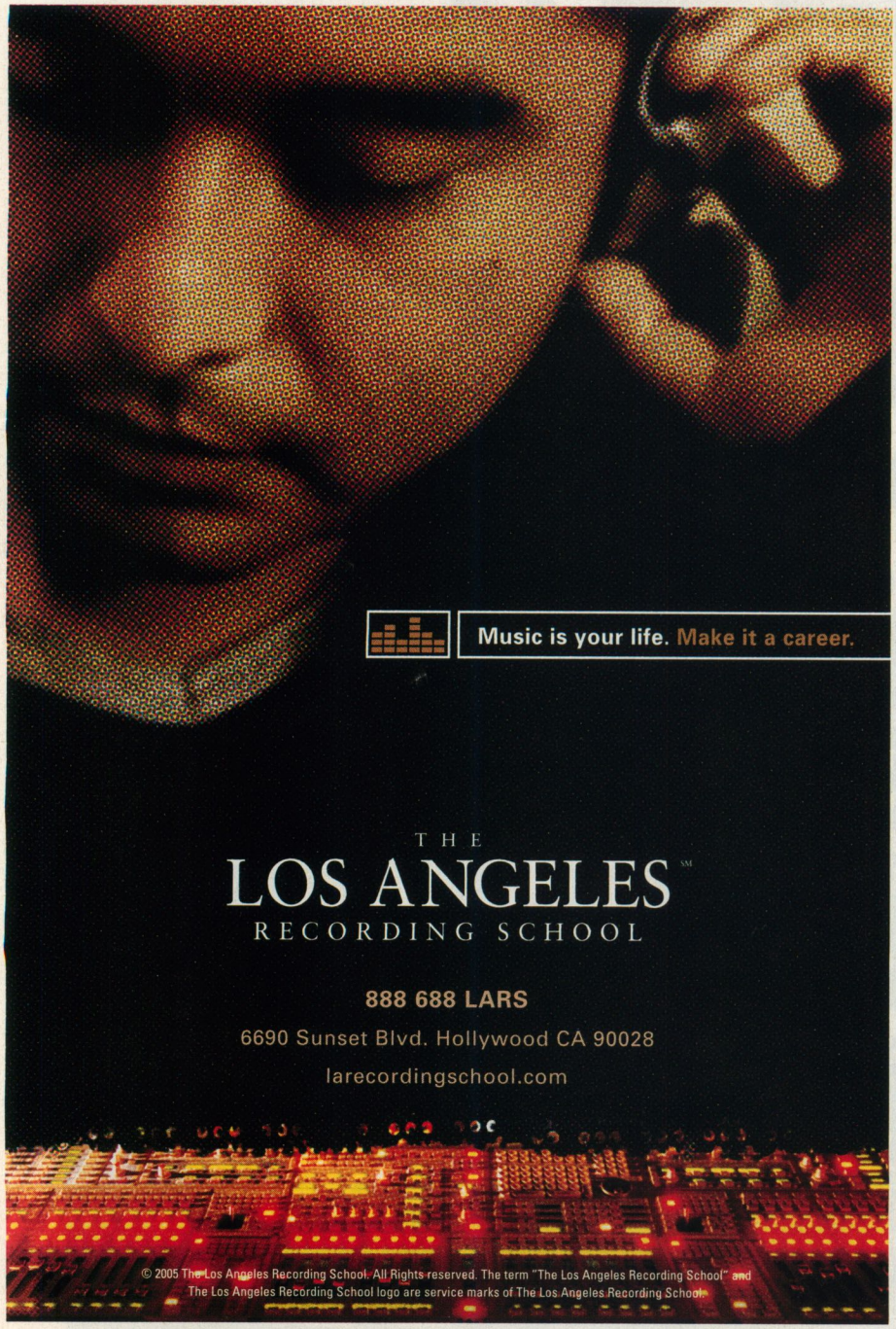
The 2880's control setup is similar to that of a multitrack digital recorder. Using the optional footswitch, recording tracks was easier than the daunting manual would have you believe. I selected Track 1, stepped on the "New Loop" switch, hit the record switch and started playing. When I was done, I hit "Play" and the 2880 automatically kicked me over to Track 2, ready to record. To overdub on Track 1, you need to reselect Track 1; make sure the level's all the way up or the original track will fade. (This fading effect can be quite useful in some circumstances.) As with the RC-50, you can overdub endlessly on each track, then manipulate the level and panning of the four tracks. On the 2880, however, these four tracks can then be bounced to two mixdown tracks, freeing the originals up to be reused. Individual tracks can be reversed, and E-H lets you perform pitchshifting tricks as well. You can slow tracks to half, double, or any speed in between, record another overdub, then repitch to normal. You can also run the four main tracks at a different speed than the mixdown track.

PLAYING WITH YOURSELF

Because it doesn't allow you to easily mute individual tracks, create patches, or change a loop's pitch without changing its tempo, the E-H pedal is not ideally suited to one-man band applications, unless you're into creating each tune from scratch each time. But for ambient electronic sound sculpting, it's amazing. I had a ball creating tones and textures, mixing and matching speeds and directions. Though the sound quality is much better than the old 16 Second Delay, the 2880 captures a lot of the original's vibe.

ARE THEY FOR YOU?

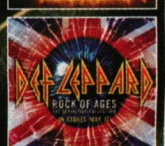
The good news for loopers is that these are both stellar entries in an increasingly hungry market. It's a case of horses for courses; performers in sideman-starved locations will need the RC-50, and some sound designers will find its attributes sufficient, while electronica buffs and fans of guitar warpage will certainly want to own the 2880 for its pitch-shifting and mixdown features. Each in its own way deserves the One Award.



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Vivian Campbell, Def Leppard Vivian Campbell is at the top of his game, and the new Def Leppard album and tour say it all. Vivian doesn't leave his guitars performance to chance, a trip onstage before tens-of-thousands will always separate the men from the boys. When your "Rock of Ages" needs to roll today, you need the tasty tone, exceptional sustain, and rock solid performance that the world's top players already depend on… TonePros. When your guitar is your future, don't get stuck with average or obsolete… demand TonePros locking bridge system performance from your music professional today, or visit us at: **www.tonepros.com**





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Photo: Rick Allen

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DIGITECH CONTINUED FROM PAGE 76

the solos on those two tunes.

In a departure from the Special/Vox combo, "Crazy Little Thing Called Love" models the Ovation six-string rhythm (neatly replicating that early roundback sound) and the Tele rockabilly lead. The "Brighton Rock Solo—Live" setting grabs the master's main live solo tone with tight chorus and delay; heel position offers three-part pitch shifting. Model seven provides the otherwise unavailable "Deacy" tone that May got from a custom amp built by Queen's bassist, John Deacon. Some delay and reverb are added in the heel position as a post effect to mime the "Winter's Tale" tone.

I plugged a humbucker-equipped Reverend into the Brian May Red Special, ran it into a Fender Blues Junior, and out came, well, Brian May—and this was without using the sixpence. Switching to a Strat merely required shifting the Guitar knob to SC (for single coil), and then I was off again to a day at the races. Though I recognize these sounds (who doesn't?), my knowledge of Brian May licks is even smaller than my bag of Hendrix solos. Still, like DigiTech's Experience pedal, the Red Special Pedal offers many tones that I would find usable in performing my own repertoire. I ran the "mixer" output directly through an M-Audio FireWire 1814 into Ableton Live on my computer, and found the tones to be even more inspiring when uncolored by an amp. Many of the settings proved very dynamic, cleaning up nicely when my guitar volume was backed off.

IS IT FOR YOU? Setting rock history aside for a second, just try buying a distortion, a treble booster, a delay, a harmonizer, *and* a phase shifter for anywhere near this price. Like the Hendrix pedal, this unit deserves the One Award not only for the uncanny emulation of May's sounds, but because there's a wealth of great tone here that you can use in your own music.

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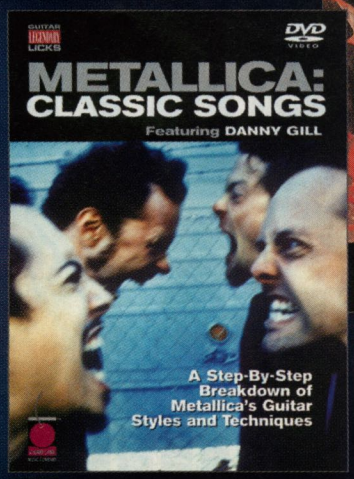


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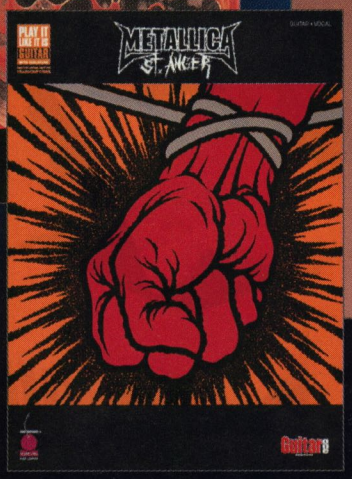
Message From the Man

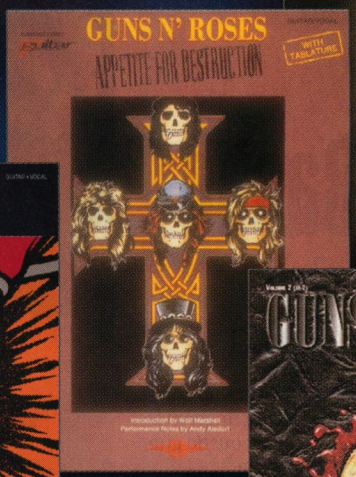
"This piece of gear is, in my opinion, a work of genius. I claim no credit—an amazing DigiTech team led by legend Eddie Kramer has created a device capable of making anybody sound like me. (If you should want to, that is!) Through an incredible new modeling technique, this pedal captures 14 of the most memorable tones I've achieved for Queen over the years...Plug in, turn it up—and ROCK! Cheers!" **–Brian May**

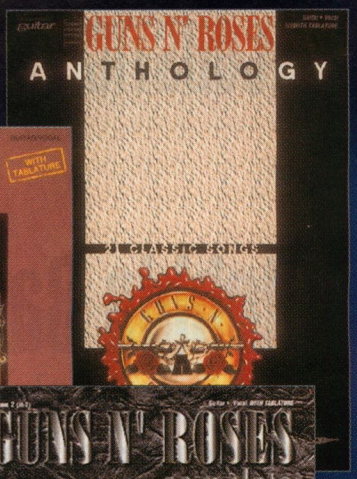
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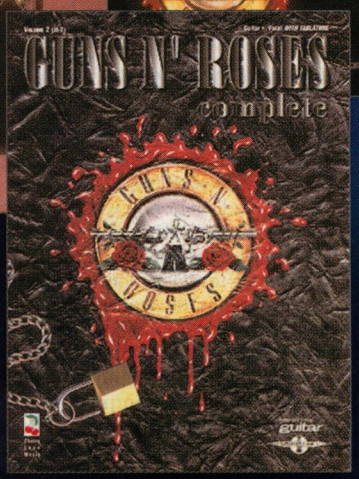












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A record company showcasing artists who composed their own music and played it, fingerstyle and sans vocals, on steel-string acoustic guitar was a radical notion when Takoma Records was formed in 1960. The most famous musicians to record for the label were its founder John Fahey (covered in the May/06 Acoustic Café) and Leo Kottke, but another, far less well-known player, Robbie Basho, was just as significant a contributor to its legacy. Born in 1940 and orphaned at an early age, Basho was raised as Daniel Robinson, then changed his name in honor of (or because he thought he was the reincarnation of) the 17th-century Japanese poet Basho. A true pre-hippie beatnik, he immersed himself in Eastern philosophy and American folk music. After being introduced to Indian ragas via the sitar playing of Ravi Shankar in 1962, he threw himself into translating these long, meditative pieces to the 12-string guitar. That translation process continued until his sudden death in 1986, the result of a burst blood vessel following a chiropractic neck adjustment.

VENUS BACK IN ORBIT

Basho's records have been out of print for years, which makes the Tompkins Square label's recent reissue of his fifth album, *Venus in Cancer* (originally released in 1969 on Blue Thumb), worth celebrating. Also keep an eye out for two excellent compilations of his Takoma work, *Guitar Soli* and *Bashovia*.

Like Fahey and Kottke, Basho favored open tunings on his big-bodied axe, and he didn't mind the rattle and buzz that occurred when he dropped some strings down a 4th or more below standard tuning. He used a repetitive fingerpicking pattern (Will Ackerman, who cites Basho as a major influence, refers to it as "the running Himalayan rondo") and explored the harmonic tension of exotic scales in meandering compositions that could last as long as 10 minutes.

Fig. 1, similar to Basho's "Seal of the Blue Lotus," demonstrates both his trance-like picking pattern and scalar explorations against a low G drone on a 12-string guitar. Expect that low G (and its octave companion) to be about a half-pound shy of limp, and let the attendant buzzes become part of the performance. In an approach similar to his "Dravidian Sunday," **Fig. 2** shows how Basho could add syncopation to his picking and inject the occasional melodic flourish with a deep bow to the classical tradition of India. Note that this one's on six-string guitar; Basho recorded on both six- and 12-string axes.

Wicked flat-key tunings and boxy 12-strings are not absolutely necessary to understand Basho's domain. **Fig. 3** echoes the delicate sound of "Chung Mei – The Chinese Orchid" in standard tuning. Although Basho played it on 12-string, this theme also sounds lovely on a small-bodied six-string guitar.

TRACK 36–38 ON THE CD • ALL EXAMPLES ON VIDEO

FIG 1 — 36

Tuning:
(low to high) G–G–D–G–B♭–B♭

♩ = 84

12-str.



FIG 2 — 37

Tuning:
(low to high) B♭–B♭–D–F–B♭–D

♩ = 84

6-str.

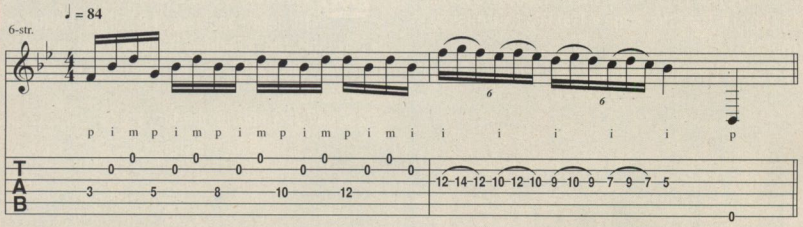


FIG 3 — 38

♩ = 144

12-str.



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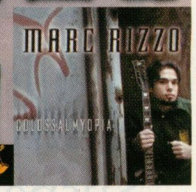
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GETTING IT SUSSED
Another frequent user of movable suspended voicings is Rush's Alex Lifeson. Check out the sus2 chords he throws down on "Natural Science," from *Permanent Waves* (1980).

A Movable Voicing Feast

Suspended Chords, Part 2

Last month, we began our series on suspended chords by focusing on open-position voicings. In part two, we take things a step further by exploring *movable voicings*, chords that can be moved up and down the fretboard without having to alter your fingering.

First let's take a look at the most commonly used movable suspended voicings [**Fig. 1**]. Solely for simplicity's sake, I've listed them all in 5th position. Chords rooted on the E string are shown to the left of the double-bar, while those to the right are rooted on the A string. To get used to these voicings, try running each one up the neck *chromatically*, or one fret at a time, beginning at fret one.

Our first song-based example uses the wide-stretching sus2 voicings that open up each chord set in Fig. 1. These shapes—often referred to as stacked power chords—flavor tunes like the Dave Matthews Band's "Satellite," Pantera's "Floods," and the Police's "Message in a Bottle," which is outlined in **Fig. 2**. Pay strict attention to hand positioning; if you place your thumb in the middle of each voicing (i.e. behind the 6th fret for the opening C♯sus2), you can reach *back* to fret the bottom note with your 1st finger and *forward* to fret the top note with your pinky. Play the middle note with your 2nd finger.

Fig. 3, based on Van Halen's "Panama," features A-rooted sus4 chords. Use your 1st finger to fret the bottom note of the first E chord while barring across the next three strings (D, G and B) with your 3rd finger. For the sus4 that follows, simply add the A note (10th fret, B string) with your pinky. The two slash chords (B/E and A/D) are best fingered by barring across the fretboard with your 1st finger and using your 2nd finger to fret the note on the G string and your 3rd finger to fret the D-string note.

Fig. 4, similar to ELO's "Fire on High," is a great workout for both hands, kicking off with a majestic B7sus4 that resolves to a Bm on beat two. Use your 2nd and 3rd fingers to fret the non-barred notes in both chords. Go slowly at first, employing *alternate strumming* (down-up, down-up, etc.) to navigate the quick rhythms.

TRACKS 39–42 ON THE CD • ALL EXAMPLES ON VIDEO

FIG 1 — 39



FIG 2 — 40

FIG 3 — 41

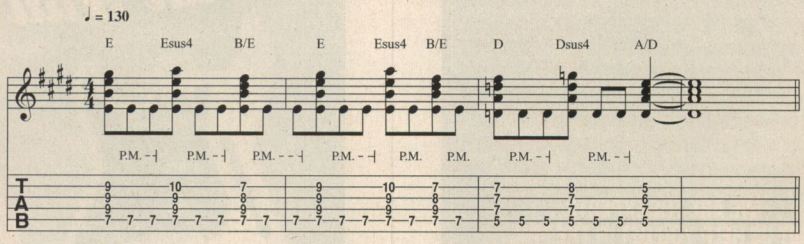
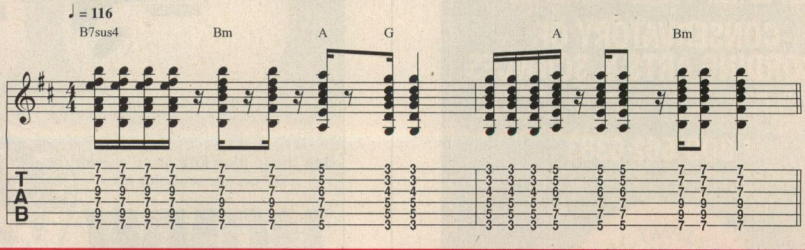


FIG 4 — 42



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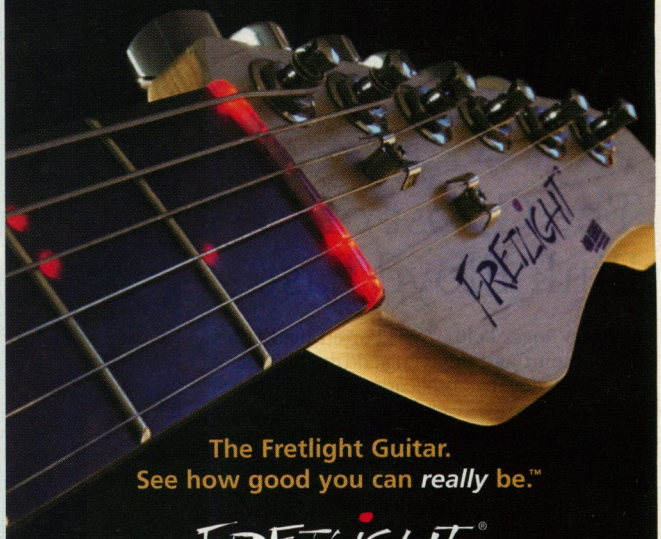
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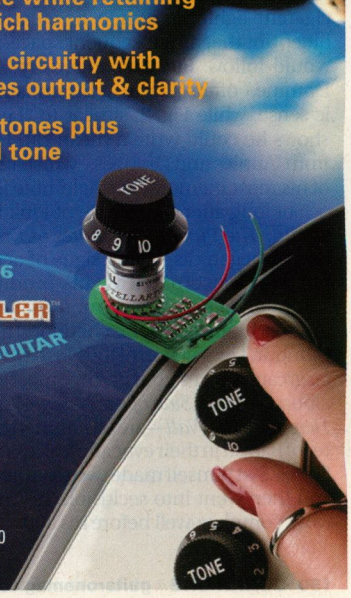
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Syd Barrett (1946-2006)

The Ghost of Pink Floyd Past



When Roger Keith "Syd" Barrett died at his home in Cambridge, England this past July at age 60 due to complications from diabetes, the obituary writers were ready. They'd been ready for 30 years; it had been that long since Barrett had done anything of note. But for a brief moment in the '60s, Syd was the king of psychedelic rock, as the founder, principal singer, songwriter, and guitarist of Pink Floyd.

Barrett was still a student at London's Camberwell School of Art in 1965 when he named his fledgling band after two obscure American bluesmen, Pink Anderson and Floyd Council. Oddly, the music Pink Floyd went on to make would be notable for its lack of blues flavor, leaning heavily on avant-garde jazz, modern classical, and British music-hall pop. In concert, the Floyd would launch into epic stretches of free improv as a liquid light show bubbled and shimmered around them. But on record, Barrett proved himself a master of concise songcraft, as the twisted catchiness of 1967 singles "Arnold Layne" and "See Emily Play" demonstrated.

OPEN THE VAULT

Two of the last songs Syd recorded with Pink Floyd, "Scream Thy Last Scream" and "Vegetable Man," have never been officially released, though they've been available on bootlegs for decades. Come on, EMI, just put 'em out already!

Although Syd's guitar playing was never more than rudimentary, his experimental approach to the instrument was incredibly influential. Plugging his Tele (festooned with circular mirrors) into a Binson echo unit and using a Zippo cigarette lighter as a slide, he created the sonic blueprint that all subsequent space-rock bands would follow. **Fig. 1**, inspired by "Astronomy Domine," offers a taste of his unusual harmonic sense, while **Fig. 2**, similar to "Lucifer Sam," shows he could write a mean riff. **Fig. 3** draws from "Apples and Oranges," which includes one of his most memorable single-note lead parts.

Not long after the release of Pink Floyd's first album, *The Piper at the Gates of Dawn* (1967), Barrett began displaying signs of acute schizophrenia, exacerbated by his prodigious consumption of LSD. Within months, he was out of the band, replaced by his childhood friend David Gilmour. This version of the Floyd would achieve far greater success, but its three most well-known albums—*Dark Side of the Moon*, *Wish You Were Here*, and *The Wall*—are all haunted by the specter of Barrett in their evocation of loss and mental illness. Syd himself made two fractured solo discs and then went into seclusion, his musical life's work complete well before his 30th birthday.

TRACKS 43–45 ON THE CD • ALL EXAMPLES ON VIDEO

FIG 1 43

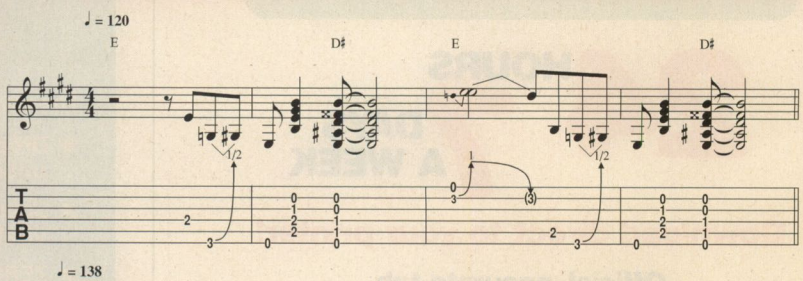
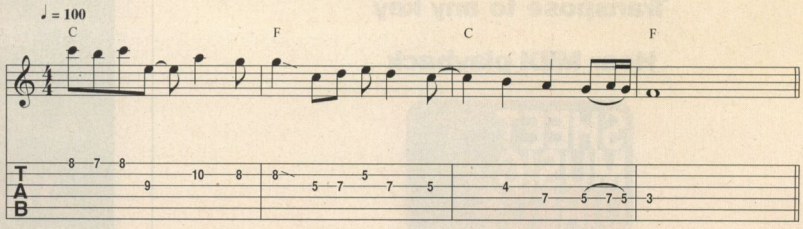


FIG 2 44

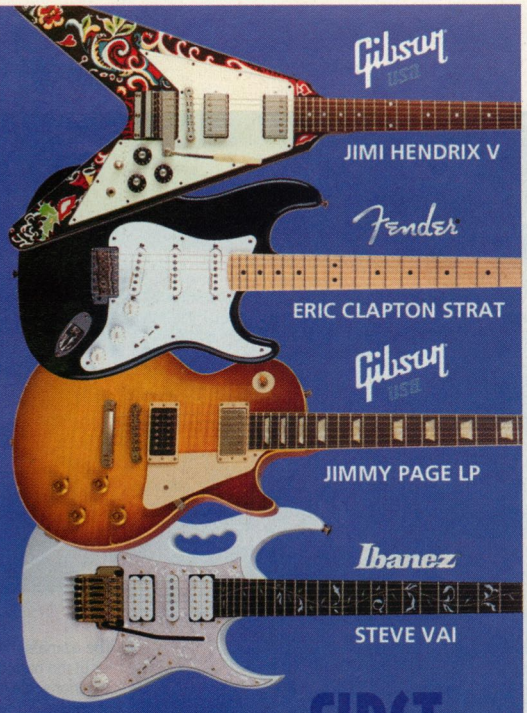


FIG 3 45



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BY TROY STETINA



KING YNG
The ultimate master of the harmonic minor scale is, of course, Yngwie Malmsteen—and it just so happens that "Black Star," the opening track on his debut album *Rising Force*, contains one of *G1*'s 101 favorite solos. Flip to page 50 to see where it came in.

Harmonic Divergence

Make Your Harmonic Minor Runs Stand Out

Depending on how it's used, harmonic minor can sound one of two ways: dramatic with a classical flair (as in neoclassical metal) or snaky and middle-Eastern. This month we'll look at both. But first, what *is* harmonic minor exactly? Take a natural minor scale and replace its ♭7th with a major 7th. By raising the 7th a half step, the peculiar structure of a minor-3rd (step-and-a half) interval flanked on either side by half steps emerges [**Fig. 1**].

When harmonic minor is played without regard to any chord motion, or over a droning tonal center, its unusual melodic qualities come to the forefront and the scale's slithery side is spotlighted. Played in E harmonic minor (E–F♯–G–A–B–C–D♯), **Fig. 2** demonstrates this approach. Use alternate picking to make the ascending portion more intense, then go legato for the "slippery" part.

To draw out the neoclassical sound, it's best to incorporate a classical cadence. Quick theory lesson: The V chord ("five chord") is the chord built on the 5th step of the key. The I chord ("one chord") is built on the tonic. Play E-A to hear a V–I cadence. In a minor key, both chords are minor so it becomes a v–i cadence, or Em-Am. Trouble is, that sounds lame, so composers substituted a major V chord for the minor key. Play E-Am (V–i) and we regain power. Great, but what else happens when we force V to go major? We raise its 3rd. And what note is the 3rd of the V chord? The 7th step of the original scale. Now we can see why harmonic minor has a raised 7th—it makes the V chord major and allows the cool V–i cadence. That's why it's called harmonic minor: It's a *minor* scale altered for *harmonic* purposes.

Knowing this, you can make harmonic minor sound neoclassical just by using it over a V–i progression—or at least the V portion. Actually, the backing chords are optional if you draw on the V chord tones prominently within the run itself. For example, **Fig. 3** descends in A natural minor (A–B–C–D–E–F–G), then hits A harmonic minor (A–B–C–D–E–F–G♯) at beat 3. Notice the E–G♯–B chord tones of E major (V). Finally we resolve back to Am. Harmonically, the figure implies Am–E7♭9–Am (i–V–i).

TRACKS 46–48 ON THE CD • ALL EXAMPLES ON VIDEO

FIG 1 46

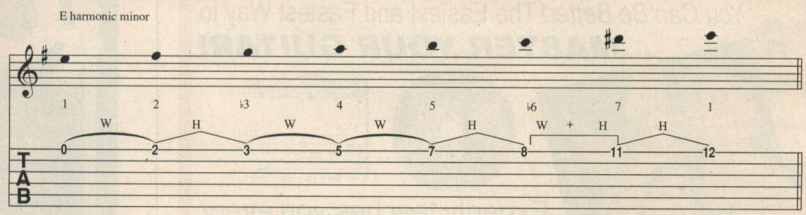


FIG 2 47

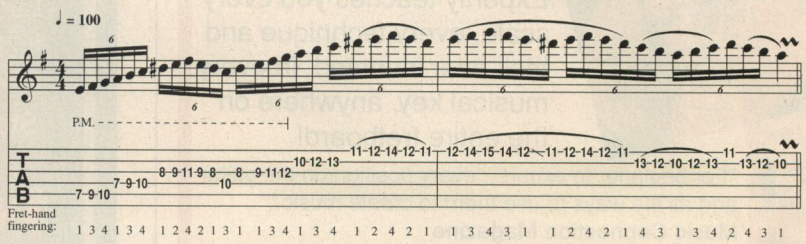
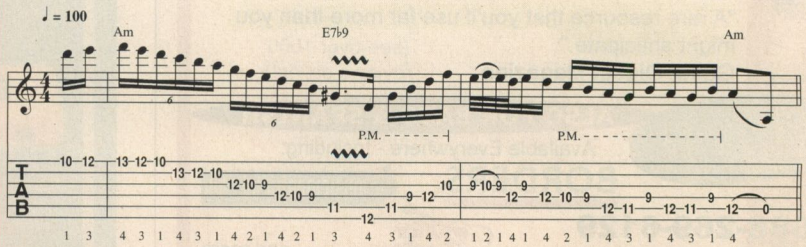


FIG 3 48



LARRY MARANO

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LAST LICKS

Albert Alert

By Greg Koch

One guy I can listen to on a regular basis and never get tired of is the mighty Albert King. For my money, Big Al reigns supreme as Electric Blues Guitar Titan. Strong words, you say? Think again, knave! Those big, soul-toasting bends, that succulent vibrato and massive tone (in the glory years)...it's butanity incarnate!

There are those so taken with Stevie Ray Vaughan that they can't hear the *huge* influence of Albert on Stevie, particularly in his slow blues playing. I beg these people to seek professional assistance, in lieu of building a shrine to Albert in their domiciles to ward off the possibility of the big man's returning from the other side, desirous of retribution for lack of props.

I'll never forget playing a festival with a blues ensemble in beautiful Milwaukee, where Albert was to headline later in the evening. After one particular solo in which I did my best to conjure up a little sump'm sump, I opened my eyes and looked to the side of the stage; there was Albert, smiling and giving me the thumbs-up. That made my decade. Of course, the guys I was playing with decided to push it and asked him to sit in. They were promptly told to defile themselves in no uncertain terms.

I could do at least a year's worth of columns on Albert, but these three licks in standard tuning will serve to show how you can emulate him without playing a Flying V upside down in some funky tuning.

Lick #1 **Albert does all his big-arse bends on the high E string. In standard tuning, this is darn near impossible. The B string can be used as a substitute, but it doesn't have quite the same bite. To achieve these bends, you may want to use your 3rd finger instead of your pinky. It's gonna hurt either way. The lick will sound even more authentic if you use all upstrokes, as this would be the same as King using downstrokes on his backwards-strung guitar. You can also choke up on your pick and do a subtle pinch harmonic to get a Albert-ish attack; that's what Hendrix did to emulate his hero.**

Lick #2 **This is closer to how Stevie Ray approached Albert's playing. It has all the bite, but the huge bends are simulated by incremental bends. Try using the 1st finger on your picking hand on the high E string, popping it a bit by lifting it ever so slightly and allowing it to slap down. You can use your thumb or pick on the last note and really grind that string into the fretboard to get a stinging vibrato.**

Lick #3 **A classic Albert ending flourish. Use all upstrokes on this one as well and you'll make it sound right.**

TRACKS 49–51 ON THE CD • ALL EXAMPLES ON VIDEO

FIG 1 — 49



FIG 2 — 50



FIG 3 — 51



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